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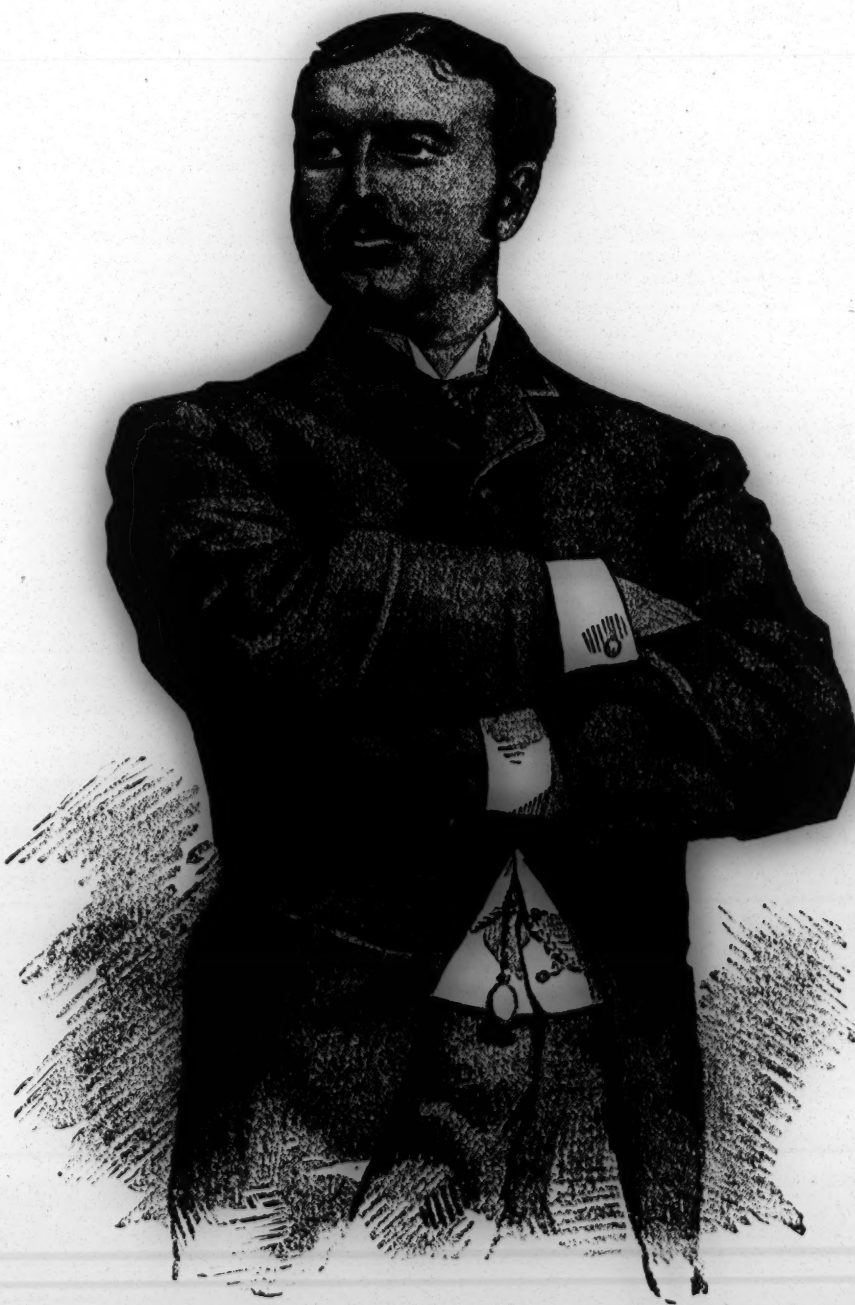
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At the Theatres.



The production of Sophocles' *Edipus Tyrannus* at Booth's, under the management of Dan Frohman and Miss E. Ober, was an event which was expected to create a deep interest among the literati, and a great curiosity among the general public, but any one who scanned the unfilled auditorium before the play began, discovered a very poor showing of either element. Neither the school teachers, students and professors, nor the contingent that usually responds when a drum is beaten to call them into the show to see a curiosity, dramatic or otherwise, were there.

Edipus cannot justly be treated as a dramatic performance—there is nothing dramatic about it. As a purely literary affair we can understand how it might be made to excite the interest of literary people. To the lover of the classics its performance may be a delight, but to the average theatre goer it is a decided bore. The production of *Edipus* at Saunderson's Theatre, Cambridge, some months ago, in the original text, with all the accessories and surroundings of the ancient Attic theatre, was an event that aroused the active attention of scholars, and the opportunity for these to study and criticize one of the finest compositions in the splendid language of the Greeks, from the same standpoint as the old Athenians, was such that it is not surprising they took advantage of it, and thus made the revival a brilliant success. It is a very different matter, however, when a management bring out the same piece under the existing conditions of an ordinary dramatic performance, putting it up for several representations, doing it in polygot fashion à la Salvini and Rossi, and relying for support on the same public that pays its money to see contemporaneous dramas rendered in a fashion that provides amusement and entertainment. While there are free schools and colleges where the American citizen can get his *Edipus* served up in the only style in which it is at all palatable—the class room—it is singular that a brace of astute purveyors of amusement should fondly hope the same individual will pay \$1.50 for the privilege of seeing Sophocles' drama, mixed as to language, hashed up on the stage.

The idea of reviving Greek tragedies in Athenian fashion is by no means novel. Another of Sophocles' plays called *Antigone* was acted in London by Helen Faucit, with choral music written by Mendelssohn. It was an artistic success and a financial failure. Another experiment with the same piece is also on record. At Palm's Opera House, in New York, on April 7, 1845, a translation of *Antigone* was played with a Grecian proscenium, double stage, Mendelssohn's music sung by a chorus of forty voices, and scenery, costumes and accessories modeled correctly after ancient custom. The cast included several of the characters found in *Edipus*, *Antigone* being a sequel to the story of the unhappy Theban king, and it was interpreted as follows:

Creon.....Mr. George Vandenhoff
Harmol.....Mr. Chas. H. Harrison
Tiresias.....Mr. Harrison
Phonon.....Mr. Leighton
Antigone.....Miss Clarendon
Ismene.....Mrs. John Stetson
Eurdice.....Mrs. Anderson

Antigone was acted twelve consecutive times, but it was a disastrous venture. With this aggregation of talented artists it is presumable that the work received full justice, and it had the added advantage of being represented entirely in English, polyglot performances not being the mode in 1845.

It is but fair to say that *Edipus* received every requirement in the way of mounting at Booth's. The quadrangular outer enclosure of the King's palace in which the dialogue is spoken, the portals of the royal residence, and the lofty pillars and cornices of the palace proper rising beyond to a tremendous height gave a majestic and imposing setting. The chorus, which played an important part in the tragedies of Athens, speaking to and commenting on the words and actions of the *dramatis personae*, were ranged in a space in front of the footlights, and on their right and left, and behind where they stood through the drama, were the musicians and auxiliary chorus. A low wall divided these performers from the spectators, and the effect would have been good had the musicians played on ancient instruments and they and the entire chorus dressed in the robes and sandals of the period, and the private boxes draped in darkness. The atmosphere of the picture was destroyed by the intermingling of men in Grecian costume with others in swallow-tailed coats. As a matter of record

we depart from our usual custom and publish the cast:

Edipus.....Mr. George Kiddle
Jocasta.....Miss Georgia Cayvan
Creon.....Mr. Lewis Morrison
Tiresias.....Mr. J. F. Hagan
Messenger from Corinth.....Mr. J. J. Hayes
Priest of Zeus.....Mr. P. Chas. Hagar
Messenger from the Palace.....Mr. Preston Wilcox
Corphous.....Mr. J. M. Katon
Attendants on Edipus.....Mr. A. Corbett, Jr.
Ismene.....Miss Neville
Antigone.....Miss Hill
Jocasta.....Miss Hill

The argument of the drama is brief, but overflowing with the most horrible and immoral incidents. Before its action begins we are supposed to imagine that *Edipus* was the son of Laius and Jocasta, who were King and Queen of Thebes. His birth had been forbidden, and his parents sent him to be exposed on Mount Cithæron. But the messenger took pity on the child, and gave him to a servant of Polybus, the King of Corinth, who adopted him. Years afterwards Laius went on a mission to Delphi, and was met by *Edipus*, who had just received a dreadful oracle there, and was afraid to return to Corinth. The strangers quarrelled, and *Edipus* slew his father. One of the attendants of Laius escaped. It was the same man who had spared him when a child. *Edipus* passed on and came to Thebes, where the news of the death of Laius found the city already in distress. The Sphinx was killing all who failed to solve her riddle. But *Edipus* solved it, and delivered Thebes. He was rewarded with the vacant throne and with the hand of the Queen—his mother Jocasta.

Up to this point the story has all occurred before the play, which begins after another interval of several years, when a pestilence falls upon the city, and the oracle declares that it is for the blood of Laius. *Edipus* undertakes to find the murderer, and with the help of the old servant, who is brought from his retreat, unveils the horror of his birth. This is all there is developed by the author in about seventy-five pages of mellifluous Greek blank verse.

If Mr. Cazauran should write, and Manager Palmer produce a piece with a plot like this, crammed full of murder, suicide, self-mutilation, incest, and dark deeds of a similar character, it is probable Anthony Comstock would close up the theatre as a disorderly house in direct violation of the city's ordinances. But in Sophocles' time such trifling matters as a man's committing homicide, murdering his mother, and putting his eyes out afterwards was merely an indication of the culture, taste and artistic appreciation of the Athenian public to which his pen was devoted. A idea from its immorality, there are many objections to *Edipus* as an acting play. It was written long before the true purpose of dramatic representations was discovered. In fact, Sophocles was the second Greek dramatist mentioned in history, and a contemporary, but a few years previous to his exploits as a composer of plays had first introduced actors in place of the chorus which had previously been employed to chant the dialogue of plays. Greek literature and rhetoric were in a very elevated condition in Sophocles' time, and it is not singular that his plays should under all these circumstances, have partaken more of a literary than a dramatic character. *Edipus* in the Greek is a beautiful example of the accomplishments of the ancient poets, but in English it is stupid, tedious and utterly wanting in action and picturesqueness, two absolute essentials in modern play writing.

There is but one dramatic speech in the whole work, and that, singularly enough is given to a minor character. It describes the suicide of the wretched Jocasta, and the frenzy of *Edipus* on discovering his wife-mother's death:

*** Her self she slew. The worst of all that passed I must omit, for none were there to see. Yet, far as memory suffers me to speak, That sorrow-stricken woman's end I'll tell; For when to passion yielding, on she passed Within the porch, straight to the couch she rushed, Her bridal bed, with both hands tore her hair, And as she entered, dashing through the doors, Calls on her Laius, dead long years ago, Remembering that embrace of long ago, Which brought him death, and left to her who bore, With his own son a hateful motherhood. And o'er her bed she wailed, where she had borne Spouse to her spouse, and children to her child;

And how she perished after this I know not, For *Edipus* struck in with woe's cry, And we no longer looked upon her fate, But gazed on him as to and fro he rushed. For so he raves, and asks us for a sword, Wherewith to smite the wife that wife was none,

The womb polluted with accursed births, Himself, his children,—so, as thus he raves, Some spirit shows her to him (none of us Who stood hard by had done so): with a shout Most terrible, as some one led on, Through the two gates he leapt, and from the walls

He slid the hollow bolt, and rushes in; And there we saw his wife had hung herself, By twisted cords suspended. When her form He saw, poor wretch, with one wild, fearful cry

The twisted rope he loosens, and she fell, Ill-starred one, on the ground. Then came a light Most fearful. Tearing from her robe the clasps, All charmed with gold, with which she decked herself,

He with them struck the pupils of his eyes,

With words like these: "Because they had not seen

What ill he suffered and what ill he did, They in the dark should look, in time to come,

On those whom they ought never to have seen

Nor know the dear ones whom he fain had known."

With such like walls, not once or twice alone, Raising his eyes, he smote them, and the balls,

All bleeding, stained his cheek, nor poured they forth

Gore drops slow trickling, but the purple shower

Fell fast and full, a pelting storm of blood. Such were the ills that sprang from both of them,

Not on one only, wife and husband both. His ancient fortune, which he held of old, Was truly fortune; but for this day's doom

Wailing and woe, and death and shame, all forms

That man can name of evil, none have failed

This is a good specimen of vivid description, but of course it suffers greatly in the translation. The name of the translator of *Edipus* is omitted from the bills, for which we are sorry, as we should like to get at him. He has rendered the work into the most colloquial and commonplace form of English, often obscuring the meaning of the author, from sheer carelessness or ignorance of the Greek text, and often adding ideas of his own. It is the freest and vilest translation we ever saw. A beardless student from the New York University could have performed the work more satisfactorily.

Professor Riddle deserves commendation for his careful and studious representation of the King. The Greek tongue is a difficult one to pronounce, and when the scanning or intoning recitation of the swinging verse is taken into consideration, it must be admitted he did exceedingly well. The spoken Greek—as nearly as we can get at its ancient pronunciation—is a smooth, soft, elegant, musical language, copious in gentle sibilants and marked by frequent aspirates. It is as well adapted to the requirements of the passions of love and grief and despair, as to those of hate, rage and revenge. But Sophocles seldom plays upon the softer chords; he twangs the heartstrings with restless fingers, and the instrument responds with volume and not expression. There is a good deal of pump-handle style about Professor Riddle, which comes from his elocutionary studies. He will get over this when he has rubbed against professional actors and obtained experience—he intends continuing on the stage. His voice lasted remarkably well under the strain of a long part pitched in a high key, and the audience rewarded several of the well delivered speeches with loud applause. Georgia Cayvan made the hit of the play as Jocasta. She has but one good opportunity—the discovery of her maternal relationship to *Edipus*—and here she fairly outdid herself in depicting the horror of the situation. It was a stroke of genius, and her exit was followed by tremendous enthusiasm. In a bad part Miss Cayvan has scored the triumph of her career. Lewis Morrison was dignified and effective as Creon. He was the only actor on the stage that wore his Grecian dress as if he were accustomed to it. Several of the speeches were recited by Mr. Morrison in fine style, although handicapped by the ridiculous travesty of the text made by the wretched translator. J. F. Hagan doubled the seer, Tiresias and the Messenger from Corinth. Barring a slight Hibernian accent he was also artistic and deserving of great praise. J. J. Hayes doubled the Priest of Zeus and the Shepherd of Laius. The extract quoted above falls to his lot, and it was delivered with a just appreciation of the description of Jocasta's appalling fate. These seven parts complete the speaking characters in *Edipus*. To briefly sum up the whole production, it is exquisitely mounted, admirably played, but it is not worth a ducat as a dramatic attraction.

THE MUSIC.

The choral and orchestral accompaniments to *Edipus Tyrannus* are of a very pretentious kind indeed. We wish we could say that the effect equalled the pretence, but we cannot. Mr. Paine has given us well written harmonies of the dissolving view style, correct as to counterpoint, well scored, and well intentioned, but, alas! that is all—not one gleam of melody irradiates the gloom. Truly the choral accompaniment of a classical drama does not afford scope for much or varied melodic effect, but yet, anyone who will compare the choruses of Gluck's *Alceste*, Orphus or Iphigenia, or Mendelssohn's choruses to the Antigone of Sophocles, will be obliged to confess that the great masters can infuse life even into the dry bones of a Greek play. Mr. Paine's music is in the Wagner school, but it is Wagner diluted. The form is there, but the spirit is missing. "Ohne phospor kein gedanke," saith the German philosopher, and "ohne melodie keine musik" is an equally true aphorism. The singing of the chorus was very bad indeed; the tenors were equally divided between the throaty and the nasal, and a thin, reedy tone pervaded the mass of sound, like a crack in the ice. The tenor solo was a marvel of epiglottic vocalism, and the effect of a gentleman standing up in full modern evening dress to discuss the affairs of ancient Greece with a party of ancient Greeks themselves in full canonicals and flowing beards was, to say the least, funny. We should have been glad to have recorded an American triumph in Mr. Paine's composition, but honesty forbids. The music was "most u-

sical, most melancholy," and above all, slavishly imitative. We have "Ehen" no native school of art, 'tis true, but we need not follow German formulas so strictly as to exclude the slightest aroma of originality. As, on the conclusion of the ceremony, we wandered into the aesthetic retreat of Theiss' beer garden, we thought with glorious John Dryden of old, "how sweet is pleasure after Paine!"

While Manager Frohman has been busy with the Greek play, Esmeralda, at the Madison Square, has been running along as peacefully and prosperously as ever, and next Thursday evening the one hundredth performance will be celebrated. The demand for seats is very large, and the friends and admirers of Mrs. Burnett will more than fill the beautiful little theatre. The souvenir to be presented next Thursday will be a small plaque, hand-painted with a head of Esmeralda idealized—a very pretty present, evidently suggested by the Christmas Supplement to THE MIRROR, but all the better, of course, for that. The publication of the text of Mrs. Burnett's play in Scribner's *Century* magazine has had the effect of advertising it largely, and in a manner unattainable to most managers. The publication of a play during its run, although unusual now-a-days, is strictly professional. It used to be the custom in France for those dramatists who have not learned what a gold mine America is for unpublished manuscripts of successful plays. Mrs. Burnett has copyrighted her Esmeralda here and in England, and she is not afraid that any French manager will produce it without her consent. Some German manager may, however. Esmeralda would be just the sort of play for Germany. Why should not Manager Frohman get it translated, and cap all his other achievements by sending out a German company?

Whether the attraction be Lester Wallack, as some say, or the Eric Bayley company, as others say, or The Colonel, as our English friends would have us believe, or all three combined, it is certain that Manager Abbey's little Park is crowded nightly, and the receipts are modestly reported as averaging \$900 a performance. The bold managerial stroke of engaging Mr. Wallack upon very large terms for this small theatre is thus justified by the criticisms of the box office, and Manager Abbey is left free to devote himself to Patti and her New York season of Italian Opera at the Germania in Lent.

Three successful presentations of *Patience* are now in the field—the original *Patience* at the Standard; the burlesque *Patience*, at Tony Pastor's; and the African *Patience*, at the San Francisco Minstrels. The public go from one to the other with unabated curiosity and interest, and each helps to give the others bold advertisement. Nothing could be better than the standard *Patience* at the Standard, and those who have seen the London performance of it, at D'Oyly Carte's new Savoy Theatre, declare that they prefer the New York presentation. Last week there were two amateur performances of the opera, at Chickering Hall, by fashionable ladies and gentlemen, whom Mr. Ryley, the original and only Bunthorne, had trained so carefully that they really deserved the applause they received. But although Fifth Avenue was blocked with private carriages on the evenings of these amateur exhibitions, the audiences for the Standard *Patience* were not appreciably diminished. It is singular that the receipts here and in London should average about the same—\$7,500 a week.

Joseph Murphy appears at the Windsor for this week only in Fred Marsden's popular Irish drama, *The Kerry Gow*. Mr. Marsden divided himself, on Monday night, between the ancient Greek play at Booth's and his own modern Greek play at the Windsor, and was delighted to find that the public evidently preferred him to Sophocles. He has rented an elegant villa out at One Hundred-and-Twenty-sixth street, so as to have more leisure to devote to his new plays, all of which are written to order at an average price of \$5,000. By-and-bye the country will be ringing with the discovery that the coming American dramatist has arrived, and then pilgrimages to One Hundred-and-Twenty-sixth street will, we hope, be in order.

Mary Anderson has found that, like Joe Emmett, she carries her popularity along with her from theatre to theatre, and that she can draw as well at Jay Gould's second-hand house on Eighth avenue as at Booth's. Her receipts at Booth's, according to Manager Griffin's little book, were \$8,500 larger than during any of her previous engagements here. She cannot rival these figures on Eighth avenue, of course, but she will enable Messrs. Poole and Donnelly to secure another year's lease of Jay Gould's theatre.

The Money Spinner, for reasons which we have previously stated, does not please the Wallack audiences. Nevertheless, the new theatre is so handsome, and the new chairs so comfortable, that many people drop in nightly to see Inero's little play, and wonder why Rose Coghlan takes so little interest in her part. Manager Moss informs us that he withdrew the *School for Scandal* to a \$700 house. Perhaps The Money Spinner is averaging that amount; you can never tell how much money there may be in at Wallack's until you have consulted Manager Moss. Youth is being pushed forward for production as soon as possible, but the carpenters are cramped by the small stage and the lack of conveniences behind the scenes for their work. As seats for The Money Spinner are advertised for sale three weeks in advance, it does not look as if Youth were nearly ready, but the advertisements change like a flash at Wallack's. We learn that if the new play promised by Steele Mackaye for Wallack's opening, and accepted upon its scene plot, had been completed, it might have been produced before this. But Mr. Mackaye lingers over his work and is naturally distracted by his lawsuits, and he does not care now to have his new play done before next season, when he will have a clear stage before him, should he make another Hazel Kirke hit, which is always on the cards. The ball season interferes more with Wallack's, perhaps, than with any other theatre, but Manager Moss says that we have to congratulate him upon good business, and we do it heartily.

Lights of London continues its unprecedented success at the Union Square, and has already far exceeded *The Two Orphans* receipts. The New Magdalen matinees, with Clara Morris, Eleanor Carey, James O'Neil and John Parselle in the extraordinary cast, are almost equally crowded. The Lights of London company for the road, under the able management of James Collier, has also been drilled and made its first success at Haverly's Philadelphia theatre on Monday. Thus Manager Palmer has at length found leisure to arrange the series of Union Square revivals for Niblo's Garden, and The Banker's Daughter was brought out on Monday in magnificent style, with Marston's scenery, Tinsington's Music, and a cast never rivalled except at the Union Square, including James O'Neil, Walden Ramsey, Owen Fawcett, Maude Granger, Virginia Buchanan and Netta Guion. The repertory of the Union Square will be played over in rapid succession, only one week being given to each piece. The Danicheffs, Rose Michel, A Celebrated Case, Mother and Son will be included in these revivals, and seats may be booked for favorite plays.

The quarrels of artists are like clouds upon a sunny sky—they pass away, and the genial sunshine of good fellowship beams brightly again. No one need be surprised, therefore, to go to the Fifth Avenue Theatre, after reading last week's MIRROR, and find Catherine Lewis and Frederick Leslie as affectionate as husband and wife ought to be in Madame Favart. We have never had a Monsieur Favart on the American stage, in French or English, who can compare for a moment with Frederick Leslie, who makes a character part out of the gay young manager, in distress, because Marshal Saxe loves his pretty young wife not wisely but too well. John Howson, as the old rose, if not as exquisitely polished as Mezieres, who made a specialty of such characters, is thoroughly artistic, and his broad, strong touches are more acceptable to a mixed audience than the delicate art of his French rival would be the general performance, in which we include the orchestra and the chorus, is now much more satisfactory than upon the first night, when, if it were ready, it was also rough. Now the whole piece moves as if by machinery, and the singing is as exact as the marching. The Fifth Avenue has seldom before done anything so good in the way of scenery, and the costumes are splendid. Madame Favart will not be pressed for a run; but the latest Parisian opera-bouffe success, *Day and Night*, or *The Man With Two Wives*, will be brought out on Saturday evening.

The houses for Squatter Sovereignty, at Harrigan and Hart's Theatre Conique, are, if possible, larger than ever. The "Standing Room Only" sign is displayed at every performance, and the audiences roar with laughter. The prediction of THE MIRROR as to the result of the misstatements in the daily papers about "a disturbance in the lobby" has been promptly verified, all complaint against the attacks of the theatre having been withdrawn. The employees at Harrigan and Hart's are noted for their politeness, and the front of the house is exceptionally well managed by John Cannon. We knew whereof we spoke, from several years' experience, when we at once discounted and contradicted the reports of the dailies, and the result has shown that THE MIRROR was correct.

This is the last week of Manager Hill's All the Rage company at Haverly's Fourteenth Street Theatre. He expresses himself as much pleased with the metropolitan success of the piece. Next Monday, Haverly Patience company will return to New York to take a share of the increasing popularity of Sullivan's charming opera. There is room enough and to spare for such an organization, just as the Church Choir Pinafore, and the Standard Pinafore, and the burlesque Pinafore, ran along comfortably together.



Some few years ago—about twenty-three hundred and seventy-seven, I believe—a big headed child was born, very much in the way the red-faced, bawling youngsters of to-day are brought into existence. The records are singularly misty as to whether he was found under a cabbage leaf in his papa's garden, or whether he was served up with nice cold sauce in the interior of an apple dumpling, but examining the mighty problem from an archaeological standpoint, it is safe to presume the cabbage theory is about correct, for the dumpling was not discovered until four hundred and forty years later when General J. Cosar captured one in a tough battle with the Britons, and forwarded it with his compliments to the Roman senate, which that august body received with much pomp, and by a vote of one hundred and ninety-nine to one ordered it photographed, framed and suspended over Pompey's statue. There it hung during several decades until Cassius, Brutus & Co. Guiteaued the General and a Stalwart dictator appeared upon the scene. But I digress from the big headed infant, which was shortly after its cabbage leaf adventure put through the Grecian process of christening, and came out labeled Sophocles. This event happened in Colonos, the Brooklyn of Athens. When he became a Sophomore—that is, when he grew up, and there was more of Soph.—undaunted by the fate of barn-storming authors, who used to travel around with snide troupes and walk home from Doris, Boetia, and the other adjacent provinces which it was their custom to devastate during the regular season, the wild and terrible feeling came over him that his particular calling was to write plays. One day he made the acquaintance of a gentleman named Eschylus, who was eking out a livelihood by providing the manager of the local theatre with dramas. The two met one day on the Pynx—the "Square" of Athens—and Sophocles was introduced to all the actors and actresses. He got some ideas from the boys, and immediately set to work and wrote off several pieces. They were voted pretty good by the majority of the critics, although the *Tribune* (a journal from which its New York namesake directly descended, inheriting the type, fixtures, staff, and good-will of its Grecian predecessor) was coy of giving the compositions praise, even going so far as to state in its dramatic department that it preferred the style of Eschylus because he was an accepted dramatist several seasons before Sophocles came to the front, and objecting to the new comer's plays on the ground of their indecency and immorality. In those days they had no go-as-you-pleases, except such impromptu ones as the Boetians occasionally gave for the benefit of the Athenian legions, but they had theatrical matches instead. At one of these Sophocles entered, and in the face of heavy odds licked his old friend, Eschylus, out of his boots. Professional gratitude then was at about the same ebb as it is now. After this Sophocles was a big injun. His name was printed in ten colors, and twelve-sheet posters bearing it were pasted on the outer wall of the Acropolis by an enterprising bill-sticker. Nothing was too good for him. Antigone, *Edipus* and other peices had tremendous runs of two consecutive nights each; he introduced great novelties, new masks, buskins to give the actors a heroic size, and he cut the chorus of Satyrs down to almost nothing, thus saving the management expense, but calling down upon his head the satire of the discharged supes. He made things hum, until a fresh young man named Euripides wrote some trashy dramas, and then the fickle public deserted the old gentleman for the rising youth. His woes didn't end here. He was unfortunately troubled with a plurality of wives and blessed with a perplexing brood of offspring. These turned against their papa, had him arrested by a policeman, who wielded a javelin instead of a club, and hauled him up before a magistrate. They charged that he was a crank because they had designs on the poor old gent's pocketbook, and they wanted him imprisoned, so they could secure his wealth. Things looked pretty dark for old Soph., who was put in the dock and muzzled by the Judge at the beginning of the trial, but he mildly asked if he might be permitted to plead his own case. "Cert," replied the Judge; "the prisoner in the dock may talk."

"Your honor," said the defendant, "if I am Sophocles I am not beside myself; and if I am beside myself I am not Sophocles. Put that in your meerschaum and puff at it." The Judge proceeded to do so, but he was relieved from the perplexity of rendering a verdict by the dramatist hauling out from under his toga a Ms.

"Take it away!" screamed the Judge.

"Hold on a bit," said Sophocles, and then

he began to read a passage from *Edipus Tyrannus*, which so tickled the Judge that he declared the author was sane, and dismissed the case on the spot. Sophocles went home and died, which was a very sensible thing to do when a man has reached the age of ninety and is troubled with too many wives.

If the same operation were repeated just now a commission of lunacy would be appointed, and the author of *Edipus* would have passed the balance of his life in Bloomington. At any rate that was the decision the audience at Booth's Monday night would have arrived at, had their opinion been called into question. They wouldn't have Sophocles, and I don't blame them a bit, when they can get Sims, Burnand, Gilbert and Sullivan or Edward Harrigan at the same price.

I won't describe the performance of *Edipus*. The *MIRROR*'s critic will give the serious view of it, no doubt, and my gay young friend, the Giddy Gusher, will take the other side, so between them there is nothing left but to give a short biography of Sophocles, the cause of all the disturbance.

In the meantime, if anybody asks: "Are you going to the Greek play *ce soir*," just you say "No," and believe me you won't be far astray.

PEN.

[NOTE.—The singular anomaly is presented in this department of a Pen and Pencil without a Pencil. We are seldom forced to make an explanation or offer an apology for accidents. We propose to lay the blame in this instance where it properly belongs. The United States Engraving Works, who execute our pictures, failed to send the cuts of the Greek play, which were drawn by THE *MIRROR*'s artist to accompany the above article. We kept our forms back several hours Wednesday night in expectation of the arrival of these pictures, which did not come. We shall insist on full reparation for this unwarrantable delay from the Engraving concern, and we assure our readers that in future every precaution against a recurrence of such a proceeding shall be taken.—ED. *MIRROR*.]

Wallack's Theatre.

THE OLD HOUSE ON BROADWAY NEAR BROOME STREET.

VIII.

There is nothing left of the old house that stood on Broadway, near Broome street, but the memory of it, and a few musty old bills and discolored prints. All are treasured by the antiquarian as a record of "the glorious days of the drama." The house was built by John Brougham, and was first known as Brougham's Lyceum. Mr. Brougham's management was energetic but not financially successful. James W. Wallack opened the house in the Fall of 1852, and was associated with its management until the theatre at the corner of Thirteenth street and Broadway was opened by him.

The traditions of the stage speak of the place in reverential tones, and graybeards often mention it with pride and with admiration, and sometimes, in their enthusiasm, with glowing exaggeration. They say: "Everybody on that stage, sir! twenty-five years ago, sir! were Gods, sir!" Thus does memory breed giants.

When the theatre was in the height of its prosperity—from 1852 to 1860—the fire, youth, romance and enthusiasm of New York, together with the rich and the fashionable, came in crowds to witness the Wallacks and their colleagues perform the old comedies. The School for Scandal, The Rivals, London Assurance, and other specimens of the standard drama were then, as they are now, put upon the stage with "unprecedented" casts.

Anyone who can find files of the play-bills of the old establishment will come upon names that are familiar to the theatre-goer of to-day, as well as upon names that were once on everybody's tongue—familiar household words—but are to-day almost unspoken. The stock companies were made up by careful selection as they are to-day, and the list of names contained the following among many others: Joseph Jefferson, Mrs. Hoey, Mrs. John Wood, Agnes Robertson, Dion Boucicault, Mr. Wheatleigh, George Browne, J. H. Stoddard, Lysander Thompson, Mrs. Conway, Mary Gannon, William Rufus Blake, Harry and Tom Placide, Sothern (who was known for two years as Stewart), Mr. and Mrs. Brougham, Chippendale, Burke, Walcott, Dyott, George Holland, J. G. Burnett, W. R. Floyd and Mrs. Vernon. Laura Keane made her first appearance in America on this stage, coming directly from Vestris' Royal Lyceum, London. J. W. Wallack used to be seen in the Lion Chest, Hamlet, Much Ado, The Wife, The Merchant of Venice and in several favorite farces. Matilda Heron played Camille, Leonora, Medea, etc., and Boucicault often appeared as Dazzle. Sothern played Armand to the Camille of Matilda Heron, and Agnes Robertson was seen in Jessie Brown. John Brougham's extravaganza of *Pocahontas* was first put upon the stage in this theatre, and it was there that Lester Wallack's play of *The Veteran* received its first representation.

THOMAS McWATERS.

—Belle Archer, lately Steele Mackaye's leading lady, has been engaged by the Madison Square Theatre management for three years. She replaces Genevieve Rogers as Hazel Kirke, the latter lady being ill. Isn't Miss Archer advancing too fast?

The Giddy Gusher



ON GREEK PLAYS.

There are a great many plays Greek to the suffering public, but it was never The Gusher's fate to strike (and be struck by) the genuine article until Monday night, and with the help of Heaven and a trunk strap she will never go again to one. Talk about your school exhibitions—there you are. When I was a kid I sat under the teachings of a mild-mannered man, who wore long hair, a knitted tippet and sucked lemons for his complexion. He was as near a Yankee Wilde as they came, at that remote period, in Connecticut, having several weaknesses, he had one strong point—Greek elocution. The fellow who "ripped with old Euripides, socked with old Socrates, and canted with old Canthandes" was nothing as compared with Orville Poe Case (irreverently termed by the wicked little Gusher "Orful Poor Cus"). He had enjoyed a season at this same Harvard University that built Professor Riddle, and on fete days and other special occasions he put on a torn night shirt and a sheet, rolled up his trousers, took off his shoes and stockings, tied a lot of tape between his toes, bound his brows up with one of his red knit suspenders, took a roll of foolscap paper in his dexter digits, made himself pallid with the blackboard chalk, and in this guise paraded up and down his narrow platform, made an altar of his desk and a fool of himself reciting *Edipus* to us. At the unbacked age of eight I considered Case an imperturbable ass, and when in time the trustees dismissed our Sophocles sporting teacher, little did I dream he would reappear on a metropolitan stage as a real for true actor. But he did—in Riddle—that "awful poor cuss" lived again. The same old tape-tied toes, the same one-eyed frenzy of gesture, the same stomach aches (or stomachic), use of the left arm necessary to keep the beautiful drapery from resolving itself into an unbleached cotton sheet. The same flat-footed pace—and alas! the same absence of undershirt. For that Case got his *conge*. We girls went home and told our parents how the teacher took off his undershirt and festooned himself with a sheet, while he spoke pieces in Greek; and they settled him mighty quick. In consequence of this early dose I did not hanker after *Edipus*, but with a chastened and unjoyful heart sat down under the classic dome of Booth's to see the Greek play. I read of splendid scenic displays, of correct and gorgeous costumes, and I waded through a terrific mess of gush in *Scribner's*, setting forth the amount of expression to be got out of drapery—the passion of a fold—the despair of a pucker, and the tenderness evinced by a box plait. Naturally I felt hopeful of instruction, and made up my mind that taught by Riddle I would get an expression of unutterable woe into the overskirt of my plum-colored silk that would be alleviated by a black moire antique, while yet they were selling at \$3 to \$7.

Did I behold any gorgeousness and receive any instruction? not a gorge—nary a struck. Same old soap boxes made Grecian altars. Centre Street Tombs, with Howe and Hummell on the steps waiting for Billy the Kid, backed the proceedings, and as for expression in drapery, Mr. *Edipus* Riddle just hung it over his arm like a waiter's towel, stiff and immovable he convulsively carried that arm crooked and close to his body. A coming burst of tragedy was pre-egged by a wild look of anxiety in his left eye, a sudden rise in velvet on his left shoulder, and a momentary use of his left arm. Then the drapery had to be attended to again. He killed his father—he married his own mother—he outraged decency without an undershirt, he carried on the most improper and immoral proceedings, never for an instant forgetting his drapery, but totally unable to express his condition in cloth. The coat tails of John B. Gough, endowed with that gentleman's vitality, become things of life. I have seen them bristle with the horrors of intemperance, carry to the stubborn heart of the steady drinkers such tales of woe—that forgetful of the flask in their breast pockets, other coat-tails have rushed up and signed the pledge. Greek drapery and Roman togas as vehicles of expression are not worth putting on. The modern good store clothes of mankind are much better. Look at the amount of intense feeling Charley Thorne gets out of the three-piece cuffs; see the way deBelleville manages to express defeated villainy with a frock coat; behold Tony Pastor embody a sentiment with a stove-pipe hat; then contemplate Wallack's trousers and acknowledge that Greek drapery is a failure as you gaze on

the possibilities of pants as exponents of deep seated feeling.

The erudite professors of Harvard have centred their minds and intellects—so 'tis said—on the accuracy of the Greek play costumes. Dreadful disclosures have been necessary. Strap sandals and no socks are the rule, and Great King, what a party. Wild old toes wink in the gaslight. The stage is set with bunions. It's a spectacle for chiropodists. *Edipus* (as I have said before) wears no fleshing—it wouldn't be correct—but with a regular Massachusetts mastery of abstruse subjects, he lights out of the Tombs with a lot of velvet drapery, and that lively old Lady Jocasta trips down the steps clad in yellow satin. Not a blamed son of a silkworm had been invented or heard of in those early days—1,200 years after the manufacture of satin began but it takes a Harvard University man to get the stage set right in the way of costume, and if they get to work on the New York actors we shall be regenerated no doubt.

I won't describe how Mr. Riddle dropped into the real Beau Town accent, nor undertake to describe the style with which the ancient Greek who stood up in the orchestra and encouraged *Edipus* by saying, "Wal, King, don't feel bad about it," when *Edipus* had beat his breast and called out through his nose, "Eorthen Alpha Merrill Cathartico influenza Omega!"

Nor relate how another very ancient Greek, with two white strings hanging down behind, like the collar strings of Bardwell Slope, reached over to a modern Greek in the coat-tail chorus, and said: "Bedad, but the ould Grake is a failure!"

No; I spare you further details. I go no more to see polyglot plays, and so, you see, I'm good to

THE GIDDY GUSHER.

The Musical Mirror.



There is some very pretty music in Mr. McCreery's comic (?) opera *L'Afrique*, but not enough to save the piece from utter damnation. The opening chorus of soldiers is well written. The nuptial hymn for voices alone is very harmonious. The quartette "Love Will Abide," or words to that effect, is nice, and Miss Glover's song, "The Villain," is spirited. "The rest is naught but leather and purnella." The book is awful in its fatuous insipidity. We have seen many stupid opera books in our time, but that of *L'Afrique* carries away the palm; or, as we say in the common, "takes the cake." There was a crowded house on Monday night, apparently a family party, for of all the assemblage, numerous as it was, each seemed to know the other, and friendly greetings were freely exchanged all over the house. Nevertheless all was in vain; the baby died in spite of its nursing. The performers were apparently all amateurs, and not clever amateurs at that. Miss Glover is a pretty girl, has evidently been taught to sing, but has little or no voice. Her acting is nil. Mr. Branson, the tenor, has a good loud voice, sings passably for an amateur, acts very badly, and has a shocking accent. Mr. Lennox is from the north of Ireland, to judge from that most extraordinary dialect he indulges in. Mr. Grensfelder has the most wonderful gift of singing out of tune that we have ever heard. How a man with such a bad ear ever manages to learn his music is an unfathomable mystery. His singing is simply torture to those who are compelled by adverse fate to listen to it. Mr. Standish is a lanky lad with a pillow stuffed under his waistcoat to simulate the natural pinguity of the traditional Dutchman. Lizzie Keiler is a pert soubrette, very pert, indeed, but being only pert, and not at all pleasing, is not a nice soubrette by any means. This young lady must have spent, at least, her first week's salary in flowers, for *Bebus*' store seemed to be emptied into her lap. In fact the avalanche of flowers on such a melancholy occasion reminded us sadly of the floral offerings of affection usually lavished on the dead. The chorus is good, the costumes absurd, the scenery out of place—for who ever saw coconut palms at the Cape of Good Hope!—the *Zulus* exercising funny, and the whole affair an instance of what lengths of folly man's vanity will lead him to. Next!

The Brooklyn Academy of Music was filled Thursday night last by those who

were fortunate enough to obtain tickets of admission (all being complimentary) to the concert given by the Amphion Musical Society of Brooklyn. This society, although but a year and a half old, has a membership of over four hundred, many of the leading citizens of the Eastern District being among the number. C. Mortimer Wiske is the musical director, and on this occasion led Thomas' orchestra and the society chorus of fifty-one voices, in admirable style. The orchestral music in itself was not of sufficient importance to require comment. The first part of the programme consisted of Max Bruch's cantata on scenes from Frithiof's Saga, it being but a small portion of the old Swedish poem. Ivan E. Morawski sang as Frithiof, and Christine Dossert as Ingeborg, rendered her part of the stanzas with spirit, and was heartily applauded. In this piece a quartet for male voices was rendered by Messrs. Ackerman, Mooney, C. R. and M. H. Burch. In the second part, Miss Dossert and Mr. Morawski sang the duet, "Il pallor funesto," from Lucia, and M. De Mott Woodcock performed Chopin's Polonaise (op. 23) on the piano, with great ability and grace. The balance of the programme was done exceedingly well by the society chorus, and embraced the following selections: "The Artillerist's Oath," by Adam; Zoellner's drinking song, "He's the Man," and "Dearest Awake," by Storch, accompanied by strings, an encore requiring a repetition of the last. The concert on the whole demonstrated the fact that the Amphion has no equal in Brooklyn, and their next public appearance will be eagerly looked for.

The performances of the Melville Opera company at Haverly's Theatre in Brooklyn, coming as they do at the same time as the Greek play at Booth's and *L'Afrique* at the Bijou, and being of too much importance to be slighted, are reserved for elaborate notice next week. We can only state that this welcome was cheering, and Miss Melville, Mr. Freeman, and Charles Dungan, were well received.

CHAT.—Carlotta Pinner, a young American girl, who has been studying in Milan, has made a most successful debut at Saluzzo, Italy, in the very trying part of Giselda, in Verdi's opera *I Lombardi*. *Il Mondo Artistico*, the critical music paper of Milan writes: "The part of Giselda was excellently interpreted by La Pinner. Her voice is beautiful, spontaneous and her intonation perfect. She sings with feeling and in a good school and the public was lavish of applause."—Bella Irene Bessinger gave a concert in Steinway Hall. Bella Irene Bessinger is a very fine girl and has, beyond a doubt, a good deal of latent ability but she cannot, as yet, play Beethoven's *Csharp* minor concerto, that is to say, she weakens in the allegro and gives the idea of one who "wearies and falls by the way." Mr. Sam. Franko played Ernst's Hungarian airs very badly and being thereupon encored gave a movement from one of Spohr's concertos most exquisitely, thereby very agreeably surprising us.

Professional Doings.

—Reports this week from St. Louis say Rossi is doing very badly. Too bad.

—J. H. Hazleton, formerly a manager out in Colorado, has just recovered from a severe spell of sickness.

—The Chevalier of San Marco, a comic opera in three acts, by Thos. Bayer, was produced for the first time at the Thalia Theatre Monday evening, Jennie Stibel playing Fanny.

—Haverly's Patience company opens at the Fourteenth Street Theatre next Monday for two weeks, after which Haverly thinks of disbanding the troupe, considering it by no means a strong combination.

—J. H. Haverly has been negotiating for the Metropolitan Casino. The stockholders want the contract all their own way, so nothing was definitely settled before Haverly's departure for Chicago Tuesday.

—Negotiations are pending with Lester Wallack to open at the Windsor Theatre April 17, in *Rosedale*, with a first-class dramatic company. Should this be accomplished the Eric Bayley Comedy company with The Colonel will go to Chicago for four weeks.

—The first complete stage rehearsal of *Manola* at the Fifth Avenue Theatre took place on Tuesday. Catherine Lewis and Fred. Leslie are not on speaking terms, which may affect a good scene they have in the second act, if the lady repeats her tantrums of the opening night.

—The souvenirs to be given Thursday night on the occasion of the one hundredth performance of *Esmeralda* is a large hand-painted panel, bearing on a raised plaque a beautiful idealized head of *Esmeralda*. The offering is artistic. It is the workmanship of G. Wiley Presbrey, of Boston.

—J. Alex. Brown is busy forming a company for All at Sea. J. C. Clayton is manager. It will open on or about Feb. 27 at Haverly's Fourteenth Street Theatre. The following people have already been engaged: Sig. Geletti, from Europe, tenor, Kate Castleton, Miss Halleck, C. W. Allison and A. W. Maffin. H. G. Fiske holds a copyright of the title, *All at Sea*.

A Delightful Number.

[Boston Folio.]

The Christmas issue of the New York *MIRROR* was a delightful number in every way—handsomely illustrated, and full of bright readable sketch matter and illustrations in addition to the regular musical and dramatic news and criticisms. Harrison Grey Fiske, the editor, is making a paper of THE *MIRROR* that is in demand among private families of clean tastes, as well as in the profession.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ATKINSON'S JOLLITIES: Atchison, Kan., 2; Council, Bluff, Ia., 3; Burlington, 4; Preston, 6; Bloomington, Ill., 7; Indianapolis, Ind., 8; Columbus, 9.

ALVIN JOSEPH (Chas. L. Davis): Huntsville, Ala., 2; Chattanooga, Tenn., 3; Atlanta, Ga., 7; Montgomery, Ala., 8; Columbus, Ga., 9; Selma, Ala., 10; De Moines, 11.

AUSTIN'S N. Y. DRAMATIC CO.: Gratton, W. Va., 2; Clarksburg, 3, 4; Weston, 6, 7; Volcano, 8, 9; Parkersburg, 10, 11; Marietta, 13, 14; Wheeling, 15, 16, 17, 18.

ANNA DICKINSON: Chicago, Ill., Jan. 30, week; Milwaukee, Wis., 6, 7, 8; La Crosse, 9; St. Paul, Minn., 10, 11; Minneapolis, 13, 14; Cedar Rapids, Ia., 15; Des Moines, 16; Omaha, 17, 18.

AMY LEE: (Two Medallions), Watertown, N. Y., 2; Rome, 3, 4.

ARNO OPERA CO.: Detroit, Mich., 2, 3, 4; Bay City, 6; East Saginaw, 7; Grand Rapids, 8; Battle Creek, 9; Kalamazoo, 10; South Bend, Ind., 11; Chicago, Ill., 13, two weeks.

ANNIE PIXLEY: New Orleans, Jan. 23, two weeks; Nashville, Tenn., 3, three days; Memphis, 9, three days; Indianapolis, Ind., 13, three days; Toledo, O., 16, three days; Detroit, Mich., 20; week, Chicago, 27, week.

ARNOTT ENGLISH OPERA CO.: St. Louis, Jan. 30, week.

ADA GRAY: Kalamazoo, Mich., 2; Battle Creek, 3; Jackson, 4.

B. W. P. AND W. S. MINSTRELS: Bangor, Me., 20.

BROOKS AND DICKSON'S WORLD CO.: No. 2; Kansas City, Mo., 2, 3, 4; Topeka, Kan., 6, 7; St. Jo., Mo., 8, 9; Leavenworth, Kan., 10; Ft. Scott, 11.

B. MOAULEY COMPANY: Louisville, 6, week.

BOSTON IDEAL OPERA CO.: New York, Jan. 30, two weeks.

BARTLEY CAMPBELL'S MY GERALDINE: New Orleans, 13, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Columbia, S. C., 6; Charlotte, N. C., 7; Danville, Pa., 8; Lynchburg, Va., 9; Norfolk, 10, 11; Baltimore, Md., 13, week.

BURGESS WIDOW BADOTT: Galesburg, Ia., 2; Keokuk, 3; Quincy, Ill., 4; Bloomington, 6; Decatur, 7; Springfield, 8; La Salle, 9; Dixon, 10; Rockford, 11; Kalamazoo, Mich., 13; Flint, 14; Albion, 15; Saginaw City, 16; Port Huron, 17; Ypsilante, 18.

BUFFALO BILL: Springfield, O., 2; Columbus, 3, 4; Sandusky, 6; Toledo, 7, 8; Detroit, Mich., 9, 10, 11; Jackson, 13; Battle Creek, 14; Marshall, 15; Bloomington, Ill., 16; Jacksonville, 17.

BAKER AND PARSON: Bradford, Pa., 3, 4.

COLLIER'S BANKER'S DAUGHTER: No. 1; Macon, Ga., 3; Savannah, 3, 4.

CHARLES FOSTELLE: Chelsea, Mass., 9; Bangor, Me., 13.

COLLIER'S LIGHTS OF LONDON: Philadelphia, Jan. 30, two weeks.

CARRINO-DONALDI CONCERT CO.: Madison, Wis., 8; Winona, Minn., 9; Wabashaw, 10; Red Wing, 11; St. Paul, 13, 14; Minneapolis, 15, 16.

CARTLAND-MURRAY CO.: Des Moines, Jan. 30, week.

DE WOLF HOPPER'S 100 WIVES CO.: Bradford, Pa., 21, 22.

EDWIN BOOTH: New Orleans, Jan. 30, week; Montgomery, Ala., 6, 7; Atlanta, Ga., 8; Chattanooga, Tenn., 9; Nashville, Tenn., 10, 11; St. Louis, 13, week.

ERIC BAYLEY'S COLONEL CO.: New York city, Jan. 30, five weeks.

EMILIE MELVILLE OPERA CO.: Brooklyn, N. Y., 30, week; Philadelphia, Pa., 6, week; Pittsburgh, 13, week.

FRANK MAYOR: Charleston, S. C., 2; Wilmington, 3, 4; Norfolk, Va., 6, 7; Richmond, 8 to 11; Baltimore, Md., 13, week; Pittsburgh, Pa., 27, week.

FRED B. WARDE: Cleveland, Jan. 30, week.

FLORENCE HERBERT: St. Joe, Mo., Jan. 30, week.

FORD'S OPERA CO.: Bethlehem, Pa., 2; Pottsville, 3.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Norfolk, Va., 2; Portsmouth, 3; Norfolk, 4.

GOLICK'S FURNISHED ROOMS: Richmond, Ind., 2; Kokomo, 3; Crawfordville, 4; Evansville, 6; Terre Haute, 7.

GENEVIEVE WARD: Cincinnati, O., 30, week.

GUS WILLIAMS: Ada, O., 2; Urbana, 3; Greenville, 4.

HALL'S DRAGON CRANKETT CO.: Springfield, 3; Columbus, 3, 4; Sandusky, 6; Toledo, 7, 8; Detroit, Mich., 9, 10, 11.

HILL'S ALL THE RAGE: New York city, 3, three weeks.

HAVELY'S NEW MASTODONS: Montreal, Can., 26, 27, 28; Hamilton, 6.

HAVELY'S GRAND OPERA COMIQUE CO.: Cleveland, Jan. 30, week; New York, 6, two weeks.

HANLON LEES COMB.: Boston, 6, two weeks.

HILL'S JOSHUA WHITCOMB: Boston, Mass., Jan. 30, two weeks.

HERMANN: Jackson, Mich., 2; Grand Rapids, 3; Kalamazoo, 4; Chicago, 6, week.

HONY-HARDIE COMB.: Philadelphia, Jan. 30, week.

HERNE'S HEARTS OF OAK: Milwaukee, Wis., Jan. 30, week; Chicago, 5, week.

HOTCHKISS CONCERT CO.: Greenville, Mich., 2; Ionia, 3; Lyons, 4; Muir, 6; Lansing, 7.

HELEN PUTTNER'S PLEIADS: Stamford, Conn., 3; South Norwalk, 4.

HARRY MINER'S FRANK FRAYNE COMB.: Boston, Jan. 30, week.

HARRY DEAKIN'S LILLIPUTIAN OPERA CO.: Beloit, Wis., 2; Rockford, Ill., 3, 4; Freeport, 6, 7; Galena, 9; Dubuque, Ia., 10, 11.

HYDE AND BEHMAN'S SPECIALTY COMB.: Cincinnati, Jan. 30, week.

HYDE AND BEHMAN'S MULDOON'S BLUNDER CO.: Brooklyn, N. Y., Jan. 30, week.

HYDE AND BEHMAN'S MULDOON'S PICKNIC CO.: No. 1; Cincinnati, Jan. 30, week.

HYDE AND BEHMAN'S MULDOON'S PICKNIC CO.: No. 2; Easton, Pa., 2; Plymouth, 3; Danville, 4; Williamsport, 6; Harrisburg, 7; Columbia, 8; Lancaster, 9; Johnstown, 10; Altoona, 11.

HICKS' GEORGIA MINSTRELS: Lincoln, Mo., 2; Chillicothe, 3; Brunswick, 4; Lexington, 6; Sedalia, 7.

J. K. EMMET: Louisville, Ky., 20, 21.

JOHN MCCULLOUGH: Washington, Jan. 30, two weeks; Louisville, 27, 28.

JANUSCHKE: Boston, Jan. 30, week.

JOE MURPHY: New York city, Jan. 30, week; Brooklyn, 6, week; Philadelphia, 13, week.

JOSEPH KEANE: Pittsburg, Mass., 2; Lowell, 3; Nashua, N. H., 4; Concord, 6; Manchester, 7; Portsmouth, 8.

JAY KIL'S UNCLE TOM: Providence, Jan. 30, week.

JOHN T. RAYMOND: Lynchburg, Va., 2; Richmond, 3, 4; Philadelphia, 6, week; Brooklyn, N. Y., 13, week; Pittsburg, Pa., 20, week; Harrisburg, 27, week; Lancaster, 28.

JEFFRIES LEWIS (Two Nights in Rome): Williamsburg, N. Y., 30, week.

JARRETT & RICE'S FUN ON THE BRISTOL: Philadelphia, Jan. 30, week.

KIRALTY BROTHERS COMB.: Brooklyn, N. Y., Jan. 30, week.

KATHERINE ROGERS: Burlington, Ia., 2, 3; Peoria, Ill., 4; Springfield, 6, 7; Bloomington, 8, 9; Indianapolis, Ind., 10, 11.

KATE CLAXTON COMB.: Baltimore, Jan. 30, week.

LAWRENCE BARRETT: Lewiston, Me., 2; Portland, 3, 4.

LEAVITT'S RENTZ MINSTRELS: Albion, Mich., 2; Charlotte, 3; Bay City, 4; East Saginaw, 6; Big Rapids, 7; Muskegon, 8; Grand Rapids, 9; Allegan, 10; Kalamazoo, 11; Battle Creek, 13.

LEAVITT'S HYERS SISTERS: Columbus, O., 2; Bellefontaine, 3; Sidney, 4; Lima, 6; Ft. Wayne, Ind., 7; Logansport, 8; Lafayette, 9; Terre Haute, 10; Indianapolis, 11; Chicago, 13, week.

LOTTA LOUISVILLE: Jan. 30, week; St. Louis, 6, two weeks.

MILTON NOBLES: Bloomington, Ill., 2; Ottawa, 3; Joliet, 4; South Bend, Ind., 6; Battle Creek, Mich., 7; Jackson, 8; Adrian, 9; Toledo, O., 10, 11.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Albany, N. Y., 6, week; Troy, 13, 14, 15; Utica, 16; Syracuse, 17, 18; Rochester, 20, 21, 22; Toronto, 23, 24, 25.

MADISON SQUARE HAZEL KIRKE (No. 2): Dallas, Tex., 2, 3; Denison, 4; Parsons, Kan., 6; Ft. Scott, 7; Sedalia, Mo., 8; Mexico, 9; Jefferson City, 10; Hannibal, 11; Quincy, Ill., 13; Keokuk, Ia., 14.

MADISON SQUARE CO. (THE PROFESSOR): Pittsburg, Pa., 30, one week.

MAHN'S COMIC OPERA CO.: Dubuque, Ia., 6; Davenport, 7; Des Moines, 8; Omaha, Neb., 9, 10, 11.

MITCHELL'S PLEASURE PARTY: Jersey City, 2, 3, 4; Bridgeport, Ct., 6; Norwalk, 7; Waterbury, 8; Middletown, 9; Westfield, Mass., 10; Springfield, 11.

MARY ANDERSON: New York city, Jan. 30, two weeks.

MY PARTNER CO. (Aldrich and Parslow): New Orleans, La., Jan. 30, week; Mobile, Ala., 6; Selma, 7; Montgomery, 8; Macon, Ga., 9; Atlanta, 10, 11; Augusta, 13; Savannah, 14, 15; Charleston, S. C., 16, 17, 18.

MINER ROONEY COMB.: Baltimore, Md., Jan. 30, week; Philadelphia, 6, week.

MR. AND MRS. FRANK CHANVRAU: Little Rock, Ark., 2, 3, 4; Jackson, Miss., 6; Louisville, 13, week.

MAGGIE MITCHELL COMB.: Boston, Mass., Jan. 30, week; Chelsea, 7.

MLLK. REKA: Zanesville, O., 2; Wheeling, W. Va., 3, 4; Pittsburg, Pa., 6, week.

NEIL BURGESS COMEDY CO.: Galesburg, Ia., 2; Keokuk, 3; Quincy, Ill., 4; Bloomington, 6; Decatur, 7; Springfield, 8; LaSalle, 9; Dixon, 10; Rockford, 11.

NICK ROBERTS: Pulaski, Tenn., 2; Columbia, 3; Nashville, 4.

NEW ENGLAND OPERA CO.: Titusville, Pa., 2; Franklin, 3; Meadville, 4; Greysville, 6; Sharon, 7; Youngstown, 8; Beaver, 9.

ONLY A FARMER'S DAUGHTER: Chicago, 30, week.

OLIVER DOUB BYRON: Wilmington, N. C., 2; Charlotte, 3; Spartanburg, S. C., 4; Greenville, 6; Columbia, 7; Charleston, S. C., 9, 10; Savannah, Ga., 11.

OLD SHIPMATES: Frankfort, Ky., 2; Rockford, 3; Terre Haute, 6; Lafayette, 7; Logansport, 8; Fort Wayne, 9; Indianapolis, 10, 11.

ROSS: Chicago, 13, week.

ROGERS' COMEDY COMPANY (MY SWEET-HEART): Pittsburg, Pa., 30, week; Cincinnati, 6, week; Louisville, 13, 14, 15; Indianapolis, Ind., 16, 17, 18.

RICK'S EVANSKINE COMB.: Detroit, Mich., 6, 7, 8; Adrian, 9; Kalamazoo, 10; Jackson, 11; Baltimore, Mar. 13, week; Philadelphia, 20, week; Brooklyn, N. Y., 27.

ROBINSON AND CRANE: Savannah, Ga., 2; Augusta, 3; Atlanta, 3, 4; New Orleans, 6, two weeks; Nashville, 20, 21, 22; Louisville, 23, 24, 25; Cincinnati, 27, week.

ROOMS FOR RENT CO.: Fort Wayne, Ind., 2.

RICK'S SURPRISE PARTY: Terre Haute, Ind., 23.

ROSE EYTINGE IN FELICIA: St. Louis, Mo., Jan. 30, week; Quincy, Ill., 6; Keokuk, Ia., 7; Ottumwa, 8; Des Moines, 9; Marshalltown, 10; Cedar Rapids, 11.

STEVENS' OPERA CO. (TWELVE JOLLY BACHELORS): Meadville, Pa., 2; Jamestown, N. Y., 4.

STRAKOSCH OPERA CO.: Louisville, Ky., 13, 14.

SALSHURY'S TROUBADOURS: Columbus, Ga., 2; Montgomery, Ala., 3, 4; New Orleans, 6, week; Nashville, Tenn., 13, 14, 15; Louisville, Ky., 16, 17, 18; Cincinnati, 20, week.

SSELBACHER'S MAJESTICS: Chicago, 30, week.

SOLO SMITH RUSSELL: Albany, N. Y., 6, week; Troy, 13, 14, 15.

THE TOURISTS: Buffalo, N. Y., 2, 3, 4.

THE VILLAS: Cambridge City, Ind., 2; New Castle, 4, 6; Hartford City, 7; Bluffton, 8, 9; Decatur, 10.

TONY DENIER'S HUMPTY DUMPTY: Nashua, N. H., 3; Lowell, Mass., 4; Fitchburg, 5; Greenfield, 6.

THE VOKES: New Orleans, 30, week; Houston, Tex., Feb. 6, 7; Galveston, 8 to 11; Brenham, 13; Austin, 14, 15; Little Rock, Ark., 17, 18; Memphis, Tenn., 20, 21.

WILBUR OPERA CO.: Boston, Mass., 30, weeks.

WILLIE EDWIN'S SPARKS: Chelsea, Mass., 18.

BOSTON.

Globe Theatre (John Stetson, manager): The performance of *Edipus, the King*, at this theatre, did not excite the interest of the general public as was expected. In another column will be found an account of the play.

Arrah-na-Pogue has held the boards the past week at the Boston Museum, with the same unvarying success which has always attended its production in Boston, and which is evinced by the unbounded enthusiasm of the large audiences that have been present. In the course of so many representations in this city, pretty much all that could be has been written in the way of criticisms on the play itself, and the superb acting of Boucicault as Shaun. I do not know, however, which to admire the most—the star's performance, or the great creation of Feeny by Shell Barry. Both representatives are worthy to be placed side by side, and are revelations of art and ability. Mr. Warren reappeared after an absence of many weeks, and was received with great enthusiasm as the O'Grady. Sadie Martinot played Arrah Mellich for the first time; it was a beautiful and sympathetic performance. Miss Martinot's improvement has been wonderful. I. H. King was warmly welcomed back to the scene of his many triumphs, and played Winterbottom as only Mr. King can play it. Kate Ryan's Katy Welsh was inimitable. The rest of the cast did justice to their roles. The play was placed upon the stage in a beautiful manner. Arrah-na-Pogue until further notice.

Maggie Mitchell has been drawing crowds at the Park Theatre to witness her matchless impersonation of Leslie and the Pearl of Savoy. This is remarkable, and shows the powerful hold that Miss Mitchell has upon the public. Mr. Shewell is rendering excellent support to the star, his home talent being very effective and dignified. This week, the Little Savage for the first time witnessing Miss Mitchell, Mr. Shewell, Fulton Russell and company in important roles.

At the Windsor Theatre Manager Stevens regaled his patrons with the remarkable performance of Frank Frayne, the lion, bear and dog in *Mardo the Nihilist*. The play is a strange mixture of nihilism, patriotism, and despotism, and the acting of Mr. Frayne and the antics of the animals delighted numerous audiences throughout the week. Cassie Troy, Lizzie Duroy, and A. H. Hastings were the principal support. This week, Frank Frayne in his specialty of Silas Slocum.

Little Corinne appeared at the Gaiety last week to a succession of fair houses, Ciderella, Mascotte and Olivette being the attractions. As a whole it was a remarkable performance. This week, Henri Laurent and Blanche Correlli in *Girofle Girofla*.

The week just closed has been one of unusual activity at the Howard Atheneum. Snelbaker's Majestics packing the theatre to repletion. This week, Minnie Oscar Gray and W. T. Stephens in *Swift and Sure*; also a specialty company in the olio.

Boylston Museum still continues to a good business day and night with variety.

Items: Fred Vokes and G. H. Tyler have secured a lease of the Gaiety Theatre for next season.—Harry Bascom is in a very precarious condition, and doubts are entertained of his recovery. He is still at the Hartford Hospital.—Fanny Brown has returned to Boston much dissatisfied with her recent engagement with the Vokes Family, owing to the arrogance and despotism of Warren Wright.—Mme. Modjeska will appear in Longfellow's Spanish Student's next season, also in *Odette*. Johnson, Robertson and Norman Forbes will probably come to America with the Madame as her leading support.—Sir Randall Roberts returned to Boston last week.—R. E. Stevens has been in the city for a few days.—Nat Childs has also been here looking after Janauschek's interests, the Madame coming to the Park Theatre next week.—Mr. and Mrs. Nat Goodwin will shortly appear at the Park.—J. V. Haworth, the popular juvenile man, goes with John McCullough as leading man next season. Mr. Haworth also had offers from Mary Anderson, Wilma Edouin and Mafit and Bartholomew.—A full ballet company are engaged by Mr. Stetson to appear in a spectacular version of *Aladdin*.—One of the largest houses of the season was that of the Park on Friday night to witness Maggie Mitchell in the Pearl of Savoy.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): New York inaugurates the fashions in theatricals, as in fact everything else, and the "Paris of America" meekly submits to her decision. Patience, with a reputation achieved in metropolitan theatres, has with the Rice Surprise Party as exponents, fairly packed the Grand to repletion nightly. This too despite the fact that the weather has been simply execrable, and the company, with few exceptions, below mediocrity. The mounting of *Patience* reflects creditably upon the stage department of the Grand, the setting of the first act being notably artistic. Brooks and Dickson's World combination, No. 1, with Russell Bassett vice Roland Reed, in the role of *Mo Jewell*, fills out the present week, followed 6th by John A. Stevens in the Unknown.

Robinson's Opera House (R. E. J. Miles, manager): My Geraldine combination closed an unprofitable week's engagement Jan. 28. The fact was attributable in a measure to the continued inclemency of the weather, and the unusually strong array of counter attractions presented at the other theatres. Next to My Partner, last week's attraction will rank as the very best play written by the prolific author, and judiciously handled, will, at no distant date, score a merited success. Genevieve Ward in *For get Me Not*, constitutes the attraction the current week, followed 6th by Jno. R. Rogers' My Sweetheart combination. It was the original intention to have played the latter party at the Grand, but man proposes and Miles disposes, hence the change.

Heuck's Opera House (James Collins, manager): Mart W. Hanley's galaxy of artists, with the Harrisons (Alice and Louis) as central figures in their absurdity, Photos, attracted a series of remunerative houses throughout the past week. A large amount of new business has been interpolated, and the dialogue and situations considerably enlivened. The attraction this week will be Hyde and Behman's Novelty company. Fred Ward's engagement for week of 6th has fallen through; in his stead Gus Williams will present his reconstructed version of *Wanted, a Carpenter*.

Coliseum Opera House (James E. Fennedy, manager): Joe Gulick's *Furnished Rooms* combination terminated a financially successful engagement Jan. 28. The play has been improved in a number of respects since originally presented here early the present season, and the cast has been

strengthened in several weak points. Jay Rial's U. T. C. company, with trained bloodhounds, jubilee singers and all the necessary accompaniments, will hold the boards the present week. The Chicago Vaudeville combination will cater to admirers of specialty performers during week of 6th.

Items: Chauncey Falsifer, the business manager of the My Geraldine combination, departed for Chicago Jan. 25.—The Member from Slocum, accompanied by his estimable wife, sojourned a few hours in the city 22d.—Mark Hanley, of the Photos, can invariably be found in some portion of the auditorium during the progress of the performance. He contends that the manager's presence influences a salutary effect upon the artists themselves, and has a tendency to obviate the unnecessary drag which pervades so many performances.—The benefit tendered James Douglass at Heuck's 26th netted the recipient \$300. Thanks to James Fennedy, whose personal popularity had considerable to do with its ultimate success, the expenses amounted to little or nothing. Mr. Douglass announces his intention of visiting at once Mt. Clemens Springs, Mich., in the hope of recuperating.—Manager Collins, of Heuck's, returned 27th from Chicago.—The Loyals (Lila, George and Albert) departed for New York city 23d.—Manager E. E. Rice, influenced doubtless by the financial success of his Surprise Party at the Grand during week just lapsed, is endeavoring to secure the same theatre during week of 6th by buying of John A. Stevens, who is booked in Unknown.—Nat Homer, who opened 23d at Xenia, O., with Baron Seeman, the Swedish Magician, as the attraction, is reported doing remarkably well in the interior towns.—The Harrisons, who were billed as prominent features of the Douglass benefit, were, owing to the illness of Alice, unable to appear, much to the regret of the audience.—A little coqueting act, with Thomas J. Ward, editor of the Middletown (O.) *Signal*, and a couple of serio-comics belonging to a snap combination hailing from this city as the principals, caused a decided sensation in the neighboring village of Middletown during the early part of the past week; nobody hurt.

—Louis and Alice Harrison are having a legitimate comedy written for them by Len Grover, and will make a specialty of same during season of 1882-83.

BALTIMORE.

Holiday Street Theatre (J. W. Albhang, manager): Lawrence Barrett has succeeded in drawing full houses throughout the week, and appeared as Richelieu, Hamlet, Yorick, King of Commons, David Garrick and Richard III. His performances of Richelieu and Yorick were masterly. His Richelieu is to be weighed with the greatest nicety, and to be seen more than once before a matured and well considered judgment can be pronounced. With Mr. Barrett's Yorick, in *Yorick's Love*, one's attention at once becomes riveted, and as the performance progresses, you are convinced not only of the delicacy and subtlety of the conception, but its perfect naturalness, reality and earnestness—there is in it no straining for effect, but, throughout, a most harmonious uniting of the action to the word, the word to the action. The supporting company was in the main good, Louis James and Marie Wainwright being particularly worthy of commendation. Next week Kate Claxton.

Ford's Opera House (John T. Ford, proprietor): The Hanlon Brothers made one of the greatest hits of the season. Their first appearance in this city for eleven years was greeted by a very large audience, and from the rise of the curtain to the fall, the house was kept in one continual roar. Many came not knowing exactly what to expect, yet before the end of the first act every person in the house was "captured," and the Hanlons were an immense success. The acting of the company was most satisfactory. *Voyage en Suisse* will run another week.

Monumental Theatre (Ad. Kernan, manager): Harry Miner's Comedy Four combination made its reappearance this week before very fair audiences in a good performance. The programme was in many respects the same presented when this company was last here. Among the new features were the Blaisdells, bell-ringers and musical specialty artists of merit. Next week, Harry Miner and Pat Rooney's combination.

Front Street Theatre (Dan. A. Kelly, manager): Lena Aberle made her first appearance here this week in her highly emotional drama, entitled *Ouida, or A Woman's Vengeance*. She always gained applause at the right time, and got plenty of it, which is a great thing in a successful sensational drama. The support was good, and the play was well set. There was also a fair olio. Next week, J. Z. Little in his drama *Against the World*. The olio will include Lou Vavasour, Daly Brothers, Melrose Sisters, and Joe and Annie Burgess.

Items: Youth was presented for the first time at the Academy of Music Monday night.—The Kellogg concert on Saturday night was a brilliant affair financially. Kellogg herself sang extremely well, but her voice is beginning to show the wear and tear of a long professional life.—Col. Robinson's H. D. troupe is billed for the Masonic Temple 3d, 3d and 4th.—Louis James, of the Barrett company, was for several seasons leading man in Ford's stock company here.—The Passing Regiment is underlined for 27th.—Manager John T. Ford is foreman of the present Grand Jury.

ST. LOUIS.

Olympic Theatre (Charles A. Snodding, manager): Fanny Davenport has played to light houses with the exception of one night when the audience was large and very fashionable, the School for Scandal being the representation. She opened Jan. 22 as Lady Gay Spanker, and as Nancy Sikes. Camille, Monday; Leah, Tuesday; Rosalind, Wednesday; Pauline, Thursday; Lady Teague, Friday; Lady Gay and Nancy Sikes, Saturday; Camille, Saturday matinee. For second week, School for Scandal Monday; Princess of Bagdad and Ruth balance of the week.

Grand Opera House (J. W. Norton, manager): Haverly's Mastodons did a big week's business, they not having a poor house. Emma Abbott opens in Martha, Jan. 30; Fra Diavolo, 31st; Olivette, 1st (matinee); Patience, 2d; Bohemian Girl, 3d; Romeo and Juliet, 4th; Faust, 5th (matinee); Patience, 5th.

Pope's Theatre (Chas. A. Pope, manager): The Florences appeared in *The Mighty Dollar* all the week to big business. Rossi opens Jan. 30 for a week. Patti's farewell concert, 4th.

People's Theatre (W. H. Smith, manager): John A. Stevens had but light houses with the exception of the opening night, Jan. 22, when the house was crowded. Rose Eyttinge opens in Felicia 29th.

Items: Lotta opens at the Olympic, 5th.—Patti appears in her farewell concert at

Pope's Theatre, 4th. In addition to the concert, Patti will appear in acts of Lucia and Il Barbiere.—Pat Short, the worthy treasurer of the Olympic, will have his night 4th, bucking against Patti. Pat will have as many as he can accommodate, all the same.—Cyril Searle is to be initiated into the St. Louis lodge of Elks, Jan. 29.—Mapleson's opera season opens at Pope's, 6th.—Wm. J. Florence was banqueted at the Lindell, Jan. 28.

BROOKLYN.

Academy of Music (E. A. Wier, manager): Michael Strogoff was produced on Monday and Tuesday evenings, under the management of Col. W. E. Sinn, to large and appreciative audiences. The setting was superintended by the Kiralfy Brothers. The result was highly creditable to all concerned. On Friday Oscar Wilde will lecture at this house.

Haverly's Brooklyn Theatre (J. H. Haverly, proprietor): The Melville Opera company made its first appearance at this house on Monday evening in the Royal Middy. The organization is from the Pacific slope, and a very strong one to say the least. Later in the week the Chimes of Normandy and Patience will follow. Next week—Sam'l of Posen.

Park Theatre (Col. W. E. Sinn, manager): The Goodwins appeared on Monday evening in *The Member for Slocum*, which will continue half the week, followed by the old standby, *Hobbies*; business excellent. Next week—Hoe and Hardy's combination.

Grand Opera House (James Vincent, manager): Eve, the Saleslady, is the title of the melodrama being played the present week. It is a picture of home and shop life in New York. Many of the scenes are realistic in the extreme; the play was well mounted and satisfaction given generally.

Standard Theatre (Nick Norton, manager): For the current week *Lost in London* is the attraction, with Frank Roche as the star, assisted by Annie Ward, Tiffany and stock company; business is good. A *Perplexing Predicament* is the title of the farce.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): The Jollities closed 21st and departed Eastward; performance mediocre. Brittle Silver, a comic opera by Stanley Wood and W. F. Hunt is being presented by amateurs, this week, under the stage management of Lewis Parker, an old veteran. Palace Theatre (Ed. Chase, proprietor): The Emersons are arrivals, Scandal is the afterpiece to good business.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (E. V. Hawes, manager): Hazel Kirke to a delighted audience, Jan. 24; the company gave the best of satisfaction. Boston Theatre company produced Michel Strogoff, 27th, to fair house; the dramatic portions of the play were finely rendered. Sam Hague's Minstrels to fair house, 28th; their first part was something unique; nothing like it was ever heard in our city. Booked: Sparks company in Dreams, 30th; Hague's Minstrels return 31st; Tom Keene in Richard, 1st; Wilbur Opera company, 2d; Cinderella, 3d and 4th; Mitchell's Pleasure Party, 6th.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Hague's Minstrels to a \$500 house, 27th. Item: Sam Hague was a resident of Meriden thirty years ago, and had a small shop here where he made tools for the buriniers. He knew several of the old residents, and called on some of them.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Michel Strogoff played from Jan. 24 and 26, and drew fair business. Hazel Kirke Company No. 1 came 28th, giving two performances to good business, in spite of inclement weather. Thomas Keane 30th and 31st; Hague's Minstrels 1st and 2d; German Church Choir company 3d and 4th. Grand Opera House (Clark Peck, proprietor): Coming: Commander Cheyne Jan. 30 and 31; Oscar Wilde 1st.

New Haven Opera House (Minnie Cummings, leasee): The stock company made an artistic success during the week, playing Our Boys from Jan. 23 to 28, and drawing fair houses. The comedy was well within the ability of the company, and gave more satisfaction than previous more ambitious performances. Miss Cummings appeared 28th in Camille, her portrayal was pleasing. Time Times All will be the programme for this week, possibly supplemented by Cousin Joe.

American Theatre (Press Eldridge, manager): Business has kept up under the management, and the performance good.

Items: Carl's was filled Jan. 23, when Ours was given by local talent.—Fred D. Foss has been doing some excellent service working up Edouard and Sangers' Sparks company, which occupies the New Haven Opera House 3d and 4th.—Mr. Lombard has left the Kellogg company, and will probably be associated with the New Haven Opera House management.—Helen Potter comes to the Grand 6th.—No less than thirty-six performances invite patronage this week.

WATERBURY.

Opera House (Jean Jacques, manager): We had the Boston Theatre company in Michel Strogoff Jan. 23 to good house. Hague's British Minstrels packed the house 26th and gave a delightful entertainment. This week, Willie Edouard's Sparks company in Dreams 31st. Thos. W. Keene in Richard III, 2d.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): B. W. P. and W. A. Minstrels, Jan. 26, played to the largest business ever shown to us in Willimantic; the seating capacity of the house is 1100, but 1500 people witnessed this performance, and were fully repaid, as it is the best minstrel performance ever shown here. Booked: Mitchell's Pleasure Party, 14th.

DELAWARE.

WILMINGTON.

Oliver Doud Byron in Across the Continent Jan. 23 to big business. Gorman's Church Choir in Patience and Pinafore 24th and 25th to good houses; they open at the Lyceum Theatre, Philadelphia, Pa., 30th. Clara Louise Kellogg 31st. Robinson's Pantomime troupe 1st; M. B. Curtis in Sam'l of Posen 3d.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh manager): The World was well put upon the stage last week and drew large crowds. It would have drawn well for another week. John McCullough Jan. 30, for two weeks, giving Virginia, Richelieu, Jack Cade, King Lear, Ingomar and Richard III. first week. The Gladiator underlined.

Ford's Opera House (John T. Ford, manager): Janaschek closed a successful first week Jan. 28. During the second and last week of her engagement she will produce Henry VIII, Mary Stuart, Macbeth, Mother and Son and Medea. Ford's company in Patience 5th.

Theatre Comique (Budd and O'Neil, managers): N. S. Wood Jan. 30 and week in The Boy Detective and Jack Sheppard, also the usual olio entertainment.

Capital Theatre (Jake Budd, manager): Grand opening Jan. 30, with the following attraction: Funny Six combination from Tony Pastor's, under the management of Tony himself. This house will be conducted exclusively as a variety theatre—no plays.

Lincoln Hall (Pratt and Son, managers): Oscar Wilde drew a packed house Jan. 23. Those who went to see were probably satisfied and gratified. Those who went to hear were sadly disappointed, as the peculiar monotonous manner of the lecturer, together with his "too too" pronunciation and indistinct articulation, rendered the feat of hearing impossible at any distance from the stage. In about fifteen minutes after the beginning of his remarks the exit began, and from that to the close the doors were almost constantly swinging. Clara Louise Kellogg Concert party Jan. 30.

Items: The Kennedys in Songs of Scotland at the Congregational Church Jan. 31 and 3d.—Madame Janaschek has a severe cold.—Annie W. Story, of the Janaschek company, met many old friends in this, her home, during her stay here.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Pauline Markham in Two Orphans Jan. 23 to good house. John T. Raymond in Fresh 24th to crowded house. Nick Roberts 26th and 28th to poor houses but very good matinee. Salisbury's Trouba-

dours 27th to good house. Frank Mayo in Davy Crockett 30th. Booked: Bartley Campbell's company in Galley Slave 31st and Fairfax 1st. Robson and Crane in Twelfth Night 2d.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Frank Mayo Jan. 23 in The Three Guardsmen; Davy Crockett 24th, followed by Fifth Avenue company with Pauline Markham in The Two Orphans 26th. Bartley Campbell's company in the Galley Slave 27th and matinee 28th, with Fairfax 28th, night; all to fair audiences. Billed: Collier's Banker's Daughter 1st; Robson and Crane 3d and 4th; C. L. Davis in Alvin Joslin 6th and 7th; Booth 8th.

COLUMBUS.

Springer Opera House (George J. Burns, manager): Bartley Campbell's sensational drama, the Galley Slave, here Jan. 23; business good. Heath and McIntyre's Minstrels gave a highly enjoyable entertainment 27th to large audience.

MACON.

Ralston Hall (Turpin and Ogden, managers): John T. Raymond in Fresh Jan. 23, and Frank Mayo as Othello 25th to large audiences; Galley Slave 26th, and Nick Roberts' Humpty Dumpty 27th to fair houses; Pauline Markham in Two Orphans 28th to only fair house.

SAVANNAH.

Theatre (H. C. Houston, manager): Nick Roberts' Humpty Dumpty filled the boards Jan. 23 and 24 to fair business. Frank Mayo 26th, 27th and 28th to fair business. Robson and Crane 1st.

ILLINOIS.

BELLEVILLE.

City Park (William Jungen, manager): Georgie Woodthorpe in Dash to crowded house Jan. 22; entertainment severely criticised. Slayton's Jubilee Singers to a small house 23d. Hick's Georgia Minstrels to a good house 24th. The Harrisons in Photos billed for 10th.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Only a Farmer's Daughter was the attraction on Jan. 26 to a large audience. The play gave good satisfaction, and the acting of Misses Cherie and Welby was admirable. Booked: 100 Wives 31st. Durlay Hall (Tillotson and Fell, managers): Emma Abbott appeared in the Bohemian Girl to a \$700 house on Jan. 24. Booked: Milton Nobles 1st and 2d.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Emma Abbott Opera company, Jan. 23, to a \$700 house, in Chimes of Normandy. One Hundred Wives company, 28th, to a fair house.

Gaiety (John Levy, manager): Has been doing a good business.

FREEPORT.

Wilcox's Opera House: East Lynne, with Ada Gray in the leading role, was presented Jan. 25 to a small audience, not giving good satisfaction.

JOLIET.

Opera House (E. S. Barney, manager): Only a Farmer's Daughter drew a fair sized audience, Jan. 26. Anthony and Ellis' U. T. C. company, No. 2, to big house, 27th.

PARIS.

Opera House (L. A. Shoaff, manager): Rice's Evangeline combination Jan. 27 to a full house. Booked: Duprez and Benedict's Minstrels 1st; Beadle and Prindle's Pleasure Party 7th.

Item: George Fortesque joins the Evangeline party at Columbus, O., 4th. Blanche Chapman joined the same party at Terre Haute Jan. 29. The troupe is playing to good business.

PEORIA.

Rouse's Opera House (T. E. Piper, manager): Milton Nobles Jan. 20 and 21 in Interviews and The Phoenix to light business. Coming—Emma Abbott 25th in Patience (matinee) and Olivette; The Harrisons in Photos 2d.

QUINCY.

Opera House (Dr. P. A. Marsh, manager): Smith's Double U. T. C. company held the boards at the above house Jan. 21. The audience was there this season. Baker and Farron in Chris and Lena 23d to rousing house. The songs and comicities of the above named gentlemen kept the house in a good humor from the rising to the drop of the curtain. Milton Nobles in Interviews to good house 26th. The company is a good one and gave satisfaction. Hopper and Geoche 100 Wives 3d.

Items: Dr. Marsh is negotiating with the Strakosch Opera company for an early appearance here. They demand a guarantee of \$1,600.

SANDWICH.

Opera House: The Boston Ideal U. T. C. company played to a full house Wednesday night. Alex. Kaufman's Life's Mistake combination booked for 1st.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Hyde and Behman's Muldoon's Picnic company came Jan. 20 to good business. Only a Farmer's Daughter was played 23d to a good sized audience. Baker and Farron were to have appeared, but owing to severe illness of Mr. Farron they did not appear, and remained here until night of 25th when they left for Louisville, Ky., having been compelled to cancel five nights' engagements. Emma Abbott and company sang Fra Diavolo to large business 26th.

Smith's U. T. C. company 27th and 28th. Sam Lucas and the Jubilee Singers with the company gave a sacred concert 29th. Milton Nobles 30th and 31st, 100 Wives company 2d, followed by Rice's Opera company 4th.

Adelphi Theatre: Closed, and is now one of the things of the past. Manager Laird having been refused a license here has moved to Quincy.

IOWA.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): Milton Nobles in Interviews Jan. 24 to a small house. Frank Mordaunt's Old Shipmates 27th to a poor house; performance unsatisfactory.

Greene's Opera House (C. G. Greene, manager): James A. Herne's Hearts of Oak Jan. 21 to very large business. Sam Colville's World combination 24th to fair business. Frank Mordaunt's Old Shipmates 28th.

CEDAR RAPIDS.

Dohany's Opera House (John Dohany, manager): The Cartland-Murray combination opened on Jan. 23 to a crowded house in Oliver Twist. Jarrett and Rice's company are booked for 2d; Jollities 3d; Smith's Double U. T. C. company 11th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Cartland-Murray combination opened on Jan. 23 to a crowded house in Oliver Twist. Jarrett and Rice's company are booked for 2d; Jollities 3d; Smith's Double U. T. C. company 11th.

Items: There was a meeting of the citizens on the evening of Jan. 21 at the Board of Trade rooms to discuss the question of a new opera house. The daily papers took the matter in hand and called the meeting. The meeting adjourned to Saturday, 28th. There appears to be a great interest and good feeling in the matter, and we hope to see a magnificent opera house in Council Bluffs by the next season's campaign.—Two of C. B.'s favorites were here on the 24th, Alice Hastings and Roland Reed en route to San Francisco to accept an engagement.—Kate L. James, who returned from New York a few days ago, received a telegram from Strakosch, New Orleans, to sing in Faust on the 30th. She left on the 24th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Brooks and Dickson's World, No. 2, Jan. 25 and 26, to good business. Booked: Smith's U. T. C. 3d and 4th; Atkinson's Jollities, 6th; Mahn's Opera company, 7th; Rose Eytinge, 9th.

Academy of Music (Wm. Foster, manager): Emma Leland held the boards at this house for ten nights.

IOWA CITY.

Opera House (John Coldren, manager): J. M. Hill's German Dramatic company in The Postillion of Munchenber to good business Jan. 23. Emelie Gavin and the Swedish Lady Vocal Quartette to large audience 24th.

MARSHALLTOWN.

Woodbury Opera House (Glick and Goodwin, managers): Frank Mordaunt in Old Shipmates to fair business, Jan. 23. Booked: Katherine Rogers and combination, 2d; C. H. Smith's Double U. T. C. company, 6th.

INDIANA.

EVANSVILLE.

Opera House (Thos. J. Groves, manager): Aldrich and Paroloe in My Partner, Jan. 24, to fair house; performance first class in every respect. Charles L. Davis in Alvin Joslin, 25th, to a fair house; performance only fair. Coming: Gulick's Furnished Rooms, 6th.

PORT WATNE.

Academy of Music (J. Scott, manager): Revilo in a magical entertainment, Jan. 25 and 26, to poor business. Booked: Rooms for Rent party, 2d.

GREENCASTLE.

Hannemann Opera House (Brattin and Blake, managers): Rooms for Rent, Jan. 27, to a magnificent and large house. Happy Cal Wagner, 28th.

INDIANAPOLIS.

English's Opera House (Will. E. English, manager): Closed Jan. 23, but was opened 24th and 25th by the Paine-Brooklyn Comic Opera company in Fanchette and Rose of Auvergne. This company, though small, presented a very agreeable performance, but were only fairly patronized. Rose Eytinge opened to good business in Felicia. This house will during this week present the Patti Concert company and Haverly's Strategists.

Dickson's Grand Opera House and Park Theatre remained closed. Florence in The Mighty Dollar 2d. Tom Thumb at the Park Theatre Jan. 30, week.

Zoo Theatre (C. T. Gilmore, manager): The variety show of the past week was a good one, and was largely patronized.

Items: Patti's opening sale was \$1,925.—English's Opera House will don the electric light next week.—Marcus Meyer, Patti's agent, was in the city the past week.—English's house has been favored with all the home attractions so far this season.

KOKOMO.

Opera House (H. E. Henderson, manager): Rose Eytinge and company appeared Jan. 24 in Felicia, or Woman's Love, to good business; Miss Eytinge and Mr. Jos. J. Dowling were especially fine. Richmond and Brown's U. T. C. company held forth 26th, to poor business. Gulick's Furnished Rooms company, 3d.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Rooms for Rent Jan. 24 to good business. Rice's Surprise Party 31st in Cinderella at School.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Nothing for the past week. Cal Wagner will appear 4th.

PERU.

Concord Theatre (C. M. Clark, manager): Happy Cal Wagner's Minstrels drew a fair house Jan. 21. The company, with the exception of Mr. Wagner himself, is very poor. With this performance the Concord closes its season, the hall being condemned for want of proper exits. Mr. Clark has made arrangements with the owners of Bradley's Hall, and will manage it for the rest of the season.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Seeman the magician, gave three pleasing entertainments, Jan. 27 and 28, and Saturday matinee. Billed: Rice's Evangeline, 30th; John A. Stevens, 1st; Furnished Rooms, 2d.

Grand Opera House (J. J. Russell, manager): Harrison's Photos, Jan. 30; Hyers Sisters, 31st; Haverly's Strategists, 2d.

SOUTH BEND.

Good's Opera House (Mills and Price, managers): Ada Gray in East Lynne, Jan. 28, to fair business. The Pathfinder, 31st, to fair business.

Opera House (H. M. Smith, manager): Aldrich and Paroloe in My Partner Jan. 23 to good business; Alvin Joslin Comedy company 24th to largest house of the season; Rice's Evangeline company 28th, presenting Evangeline at the matinee, and Babes of the Wood in the evening to good business; Rooms for Rent 31st; Mr. and Mrs. W. J. Florence 1st.

VINCENNES.

Green's Opera House (Wm. Green, manager): C. L. Davis' Alvin Joslin Comedy company to good house, Jan. 23. Duprez and Benedict's Gigantic Minstrels; excellent performance to a fair house only, 28th. Rooms for Rent, 30th.

KANSAS.

EMPORIA.

Jay's Opera House (William Jay, proprietor): New Orleans Jubilee Singers Jan. 20 and 21 to fair business. Original Tennesseans 25th to a full house; good entertainment.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Sullivan's Panorama of Ireland Jan. 23 and 24 to good business. Booked: Atkinson's Jollities 1st; Forbes' combination 2d, 3d and 4th.

TOPEKA.

Crawford's Opera House (L. Crawford, manager): Jarrett and Rice's Fun on the Bristol Jan. 25 to a very fashionable audience. Draper's U. T. C. 27th and 28th to moderate houses. Coming—Atkinson's Jollities 30th.

KENTUCKY.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): Baker and Farron Jan. 26 appearing in their time worn Chris and Lena to light business. Lotta opened 30th, and judging from the advance take she will surpass her previous achievements. Fannie Davenport 9th for three nights.

Opera House (John T. Macaulay, manager): Nat Goodwin's engagement of the week came to a close Jan. 28. Member for Slocum was given first three nights and proved a failure.

Masonic Temple (Wm. B. Meffert, manager): This house has undergone a complete change in the past few weeks, and is now one of the handsomest theatres in the city. Haverly's Mastodon Minstrels open Jan. 30, 31 and 1st.

Buckingham Theatre (J. H. Whallen, manager): Hyde and Behman's Star Specialty company closed a successful week Jan. 29. This week Manager Whallen plays his own variety show.

Item: Business at all our theatres past week has been the lightest of the season.

PARIS.

Opera House (J. Z. Croxton, manager): Rial's U. T. C. company gave a fair representation Jan. 23 to small house.

Item: Alf. Burnett's agent was in town last week trying to make a date, but up to the present has not succeeded.

MAINE.

BANGOR.

Lawrence Barrett in The Merchant of Venice and David Garrick list to very large house. Gus Williams in Our German Senator and Leavitt's Gigantean Minstrels will appear soon.

LEWISTON.

Nothing booked till 2d when Lawrence Barrett will appear.

Items: Rev. E. C. Bolles has been engaged to give a course of five lectures at Music Hall in February.—Manager Horbury has had the picture of Miss Mather framed to hang in the lobby. It is now on exhibition in B. F. Bradford's window and attracts a great deal of attention.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): The Wilbur Opera company 28d, with a burlesque on Patience, and the thermometer 10° below zero, two attractions that succeeded in filling the house with a frozen audience. The company are unable to sing the opera as it is written, and wisely make a burlesque of it, which takes with the majority, and with pretty forms and faces, fine costumes and excellent business, they drew good audiences. Tableaux of Erin to good house Jan. 24 and 25. Lawrence Barrett 3d and 4th.

Item: Miss Susie Kirwin, formerly with Fitzgerald's Around the World in Eighty Days, sang Bettina in The Mascotte with the Wilbur troupe, replacing Louise Searle, and winning much praise for her graceful performance.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Harry Miner's Pat Rooney combination Jan. 24 to fair house.

MASSACHUSETTS.

LOWELL.

Huntington Hall: Barnabee Concert company Jan. 26 to a large audience. Lawrence Barrett in Richelieu 31st to a big house.

Music Hall (Simons and Emery, lessees): The Mascotte was well sung by the Wilbur Opera company Jan. 26.

LYNN.

Music Hall: Wilbur Opera company in The Mascotte Jan. 28 to good business; the best entertainment ever witnessed in this city. Booked—Corinne Merriemakers Jan. 31 and 1st; Maggie Mitchell 6th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): The Planter's Wife Jan. 26 to fair business; Camille 27th to small house.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Archibald Forbes' lecture Jan. 24 to good house. J. K. Emmet 25th, packed house. Tiltotson's Planter's Wife 28th, light house. Wilbur Opera company 30th.

TAUNTON.

Music Hall (A. B. White, proprietor): Jay Rial's U. T. C. Jan. 27 to a large house. Booked: Planter's Wife 6th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): J. K. Emmet in Fritz Jan. 23 to small house. Madison Square Theatre company in Hazel Kirke 27th to large audience. B. W. P. and W. A. Minstrels to a large house as usual 28th. The Wilkinson's in their new play, Priscilla, the Cherub, 2d.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Deskin's Liliuputian Opera company in Jack, the Giant Killer, Jan. 23 and 24. The little folk give a very neat and entertaining performance, and drew good houses. At the matinee the house was densely crowded, and many were turned away. Herne's Hearts of Oak 23d, 24th and 25th to good houses. James A. Herne and little Maud Thompson, a remarkably precocious child, met with a flattering reception nightly. Neil Burgess' Widow Bedott 26th and 27th drew fine audiences; company good. Booked: Mahn's Comic Opera company 2d, 3d and 4th.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: The Professor the first half of week to splendid business. Anna Dickinson as Hamlet and Claude Melnotte proved a great magnet to amusement loving citizens, the latter half of the week. Hamlet was voted a success, and Claude but partially so, although her readings were correct, and evinced careful study and true appreciation; the company was fair only; the business done was enormous. This week—Haverly's Widow Bedott two nights, and the Hess Opera company remainder of week.

Detroit Opera House: Herrman gave his unique performances all the week to delighted audiences.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Mr. and Mrs. George S. Knight

in Baron Rudolph Jan. 25 to good business. They gave an excellent entertainment, and are booked to return later in the season. Stevens' U. T. C. company 27th and 28th to very fair business; the company is mediocre. Booked: Iermann 3d; Ada Gray 6th.

MISSOURI.

LOUISIANA.

National Hall (James H. Rhea, manager): The Dash combination, supporting Georgia Woodthorpe, Jan. 25 to a good house; performance only fair.

Item: Dick Oglesby's Troubadours and the Georgia Minstrels showed at Bowling Green, a suburban town, last week to good business.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Baker and Farron Jan. 20 and 31 to fair business, Farron not appearing first night or matinee, as he was sick. Jarrett and Rice's Fun on the Bristol 28d and 24th to good business. Christian Crosse, leader, was warily welcomed by his many St. Joseph friends. He is enthusiastic over the Actors' Fund project. Booked: Florence Herbert 30th, week.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Victoria Loftus British Blondes jumped in here unexpectedly Jan. 31 to fair house. Clifford Dramatic company for week ending 28d. As a company they are fairly passable, but the members with two exceptions are very poor. The World is very tastefully billed for 30th and 31st, and Fun on the Bristol 1st.

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Travers, Helen
Temple, Louise, 4
Taylour, R. W.
Taupigno, Max A. W.
Vaughn, Harry
Vaughan, Clementine
Vandave, J. C.
Verona, Sadie
Vane, Lella
Vernon, Phil
Vorne, Beula
Wallis, Grenara
Wickham, Nettie
Westford, Owen. (4)
Wallis, Wm. F.
Woodcock, H. H. 2
Wilson, Godfrey
Wetherell, F. Pratt
Wagner, Cal
Wood, T. R.
Woodhill, H. S.
White (Fisk Jubilee)
Woodson, J. L.

The New York Mirror has the
Largest Dramatic Circulation
in America.

Publisher's Notices.

1. At the request of many professionals, who have complained that, while traveling, they often arrive at small towns too late to buy THE MIRROR, we have arranged to receive subscriptions for one, two, three, or any number of months, the paper to be mailed in accordance with a route furnished us by the subscriber. These will be called Route Subscriptions. Please mark them so, and send us with the route, cash or money order at the rate of forty cents per month, which will include postage.

2. We are frequently applied to by subscribers for back numbers of THE MIRROR, to complete files. In order to oblige those who wish to keep full files of THE MIRROR, we have arranged to have a limited number of volumes plainly but solidly bound, and will furnish them to subscribers at \$3.50 per volume of six months, to any address. Or orders for the volumes will be filled as fast as possible, and each order will be numbered and filed as soon as received. The price must accompany each order.

Dampers Upon Enthusiasm.

We publish in another column a very interesting letter from Miss Fanny Davenport detailing what she will do on behalf of the Actors' Fund, and, in the name of the profession, we thank her in advance. But Miss Davenport must not be discouraged if the responses to her generous offer are not so numerous as she expects. Professionals have a way of sitting down upon anybody who tries to help them to help themselves.

After reading THE MIRROR last week, a young actor determined to go among the members of the company to which he belongs, and see whether he could not do something personally and immediately for the Actors' Fund. In an hour he returned to his room, his enthusiasm completely damped. Older actors had said to him, "O, the best fund for an actor is money in the bank," or "Why, we have a Dramatic Fund already, my boy!" and so pooh-poohed his project. This sort of talk has been familiar to us for many years, and it has hitherto kept professionals from doing anything practical for themselves. Otherwise, it does not amount to much, and there is not the slightest reason for being disheartened about it. The very actors who talk in that way would volunteer their services for a Poe Memorial benefit if their manager requested it.

True, money in the bank is the best fund for an actor—or for any other man—and if all actors had money in the bank, and could keep it there in spite of sickness, vacations and family expenses, there would be no need for the organization we propose. True, also, that there is a Dramatic Fund, which probably does good by stealth and blushes to find it fame, so little do we hear about it. But the Dramatic Fund only helps its own members, like the Elks, the Odd Fellows, the Masons, and other admirable institutions, of which we are strongly in favor. We do not intend that the Actors' Fund shall supersede any of these societies, but that it shall supplement them and take care of professionals who are outside of their membership or who cannot be reached promptly enough by their machinery.

The idea of the Actors' Fund is that a sum of money shall be in the hands of a responsible treasurer here, upon which any of the agents of the Fund throughout the country shall be able to draw, by telegraph if necessary, for the immediate relief of any professional in distress. Now, where is the Dramatic Fund, or any other Fund, which covers this ground? The money for the Actors' Fund will not be paid up by installments, with rules providing that any deficiency in the payments shall forfeit the membership. It will be raised by benefit performances; it will be literally and practically a fund for the actors, not for a few provident members. Where is the Dramatic Fund, or any other Fund now existing so broad and liberal in its relief? What, then, is the sense of saying that "we already have a Dramatic Fund," as if that were an argument against the Actors' Fund?

Fortunately, however, the time for argument has passed. Our plans for the establishment of the Actors' Fund are formed, and we promise the profession that it shall be in operation during the year. Miss Fanny Davenport comes to the front promptly to help us keep this promise. We want a resident treasurer here in New York, and resident agents throughout the country in theatrical centres, and we should like to hear from the profession upon this subject. We propose A. M. Palmer for the New York treasurer, George Goodwin for Philadelphia, R. M. Field for Boston, J. H. Haverly's representatives for Chicago and San Francisco, Charles Pope for St. Louis, David Bidwell for New Orleans, R. J. Miles for Cincinnati. Is this list satisfactory to the profession? Have they any amendments or additions to propose? There will be three trustees selected to invest the Fund, but a sufficient amount, properly secured, will always be in the hands of the treasurer to relieve all cases of professional distress upon the order of one of the agents named. Now for suggestions and alterations, if any.

Originality and Plagiarism.

A correspondent of one of the daily papers wants to know, after sneering at those critics who trace resemblances between plays, "at what point plagiarism ends and originality begins." This seems a very abstruse question, but practically it is easily answered without dragging in, as the correspondent does, poor old Homer and shaking up Shakespeare again. All good critics agree that when an author improves upon what he takes, then his plagiarisms are not only excusable but commendable. As Shakespeare turned musty old chronicles and dull old legends into immortal plays, nobody blames him for having plagiarized. But your modern plagiarist, without genius, not only steals but spoils.

Many philosophers assert that there is no such thing as originality—that everything we think has been thought before by some-

body else somewhere else. Fortunately, we have not to deal in the profession with such fanciful theories, but with solid facts. However difficult it may be to draw the line between the originalities and the plagiarisms of genius, it is not at all difficult to see the time very distinctly when ordinary playwrights are under discussion. If a man has a play translated for him from the French or German, like Duff's son-in-law, and then advertises it as an original play by himself, it needs no airy theories to spot him at once. Or if a man takes a novel and dramatizes it, as Pinero has done, or rewrites an old play, like Burnand, then there is no room for argument about his plagiarism and the literary theft is detected at once.

The art of playwriting is the art of combination. The materials used may be old; the combinations may be new and original. In a kaleidoscope the pieces of colored glass are the same, but the combinations are always varying. So it is with the few passions and comparatively few situations at the service of the playwright. Take, for example, The Lights o' London. All the separate incidents of that play are well known; all the characters are old to the stage or are taken bodily from the books of Dickens, but the combinations are so novel, so fresh, and so pleasing that the result is a very popular play, which Mr. Sims may fairly claim as original. Compare that work with the clear stealing of The Colonel from The Serious Family, and even so stupid a correspondent as the inquirer in the Herald will have no trouble in distinguishing the difference between honest playwriting and dishonest plagiarism.

Shutting Up Theatres.

With, we dare say, the best intentions in the world, the authorities have got themselves into a quandary about shutting up the theatres which they declare unsafe. It seems that there is no law which allows the Fire Commissioners, even with the precept of Judge Joseph Daly in their pockets, to arbitrarily close a place of amusement. They can condemn it, but if the public choose to keep on going to the condemned building, the authorities cannot interfere. Besides, the Fire Commissioners, having officially reported that Duff's Theatre is "a rookery" which ought to be torn down, feel ashamed to permit that house to remain open while they shut up less unsafe theatres on the Bowery. The fatal fire at the old World office, this week, has also called the attention of the authorities to the fact that there are many tinder-box buildings in New York more dangerous than any theatre.

Inspector Esterbrook now proposes that a special department shall be created, with a large force of salaried employees, to open, inspect and, if necessary, shut up the theatres. We have no objections to that if the department be extended so as to include all public buildings, and especially churches, as well as the theatres. A few thousands of dollars more or less will not utterly crush our already overburdened tax-payers, and will be more than repaid by the superior safety of the public. But such a department would be all the more popular if those who are to compose it would exhibit impartiality in their present dealings. Why should walls out of plumb be ruthlessly attacked on the Bowery while "a Rookery," which ought to be torn down, is undisturbed on Broadway?

It is no trifling matter to shut up a New York theatre. Not only are hundreds of persons thrown out of employment and thousands of other persons deprived of their regular place of amusement, but the injury to the manager and to the proprietor are very serious. The general testimony of everybody connected with the Fire Department is that all the managers of reputable theatres have been eager to comply with every recommendation for making the theatres more safe. This was to have been expected from such a body of intelligent and public-spirited gentlemen as the New York managers; but it is none the less praiseworthy. It seems to us, therefore, that the managers should be met in the same frank manner, and that a law creating a department to supervise their business should not be drawn without asking their advice, criticism and co-operation.

Another scheme broached by one of our contemporaries is that a certificate of safety should accompany every manager's receipt from the Juvenile Delinquent Society before the Mayor grants his annual license to a theatre. Who is to issue this certificate of safety? The Fire Department, we presume. But if the department is to look after the safety of the theatres at all times during the year, what is the necessity of a special certificate on the first of May? Why is that particular day more dangerous than any other day? Most of the managers never take out the Mayor's license now. They pay their \$500 a year—an outrageous, insulting and unjust tax—to the Juvenile Delinquent Asylum, and there is the end of the matter. Where is the law to compel

them to take out a license, and who could force them to present a certificate if they determined to do without the license?

We like to see all our contemporaries taking an interest in theatricals. We are glad to read theatrical editorials in the columns of our daily contemporaries, the Star and the Herald. We are gratified when sporting papers turn away from the pleasures of the field to those of the footlights. But still, in all such cases, we should be more pleased to see zeal tempered with knowledge and discretion. When our contemporaries treat of such a specialty as theatricals, they should study THE MIRROR, the organ of the profession, so as to be thoroughly posted upon what they are writing about. This is especially the case when such a serious subject as the shutting up of one or more theatres is under consideration. A blunder then is as bad as a crime, for it may do great injury to many worthy people.

A SECRET examination of the late chief of the now defunct Gang for perjury is going on in an uptown police court. Those interested assure us the case will go before the Grand Jury, and an indictment will certainly follow. This offence, with those of embezzlement and criminal libel, for which the leader of the Gang is now being prosecuted, will probably give his services to the State for the coming thirty years. It is said a cell at Sing Sing is being prepared for such an occupant. Time tries all, but our present District Attorney is even better at the business than the man with the glass and scythe.

In his "Confessions of a Musical Journalist," I. C. Freund says of an interview in which the late Albert Weber attacked him ferociously: "The interview was written by Andrew C. Wheeler, and contained all that Mr. Weber had said, and a great deal more, too. I forgot what Mr. Weber said it cost him, but I do remember that Mr. Wheeler borrowed \$200 of me the same day, no doubt as an evidence of that nice sense of impartiality and honor which has always distinguished him."

PATTI is to sing in opera, after all, and the tact and energy of Manager Abbey have succeeded in effecting what all the regular operatic managers on both sides the Atlantic were powerless to achieve. We should not be surprised to see Mr. Abbey selected as the manager of the new Metropolitan Opera House which is to eclipse the Academy.

WE republish in another column a capital satirical article from the Star upon inspecting the churches; and, while we thank our contemporary for the suggestion, we have again to express our regret that its silly theatrical reports should be in such strange contrast to its editorial utterances.

On the Square:

"Have you been vaccinated yet?"
"No; but I've seen the Greek play."
"How does that catch on to vaccination?"
"On account of the Ed-i-pus in it!"
The lightning falls, and there is peace.

OVERHEAD at the Elks' Auction:

"Well, that perjurer, embezzler and thief has told another falsehood! His blackmailing sheet is as full of personalities as ever."
"What of it? Did anybody suppose for a moment that he could tell the truth?"

THE terrible calamity in Newspaper Row has aroused the authorities to a sense of responsibility attached to the inspection of other buildings besides theatres. We deeply deplore the catastrophe, but we are thankful that it did not occur in a theatre.

If there be any grumblers who are ignorant of the true state of theatrical business in New York their views will experience a decided change after reading the interviews with the treasurers printed in our news columns.

THE snow storm of Tuesday delayed travel in many parts of the country. Instances of companies, which were playing on close time without any margin, missing performances were frequent.

WILLIE WINTERS' remarks on the Greek Play in Tuesday's Tribune were particularly clever—the only criticism, in fact, worth reading.

THE ball season has commenced but it does not hurt the theatres. The Elks will be a fine affair, eclipsing anything of the kind hitherto attempted.

It may be a bad winter for the skaters and the sleighers, but it is lovely weather for the theatres, and all the good houses are doing splendidly.

THE severe snowstorm has delayed a number of our letters from provincial cities, and they are unavoidably omitted.

A TURKISH bath would not be a bad prescription for the supernumeraries in the Greek play.

No more Greek plays!

Personal.



MELVILLE.—Emilie Melville seems to be impressing the Brooklyn people very favorably. We hope Blanchett will be able to get a date for her in New York.

DAY.—E. Murray Day joined the Rogers' Comedy company at Cleveland last Friday.

PALMER.—A. M. Palmer is in Baltimore looking after his interests in Lights o' London.

HAVERLY.—J. H. Haverly left town on Tuesday for Chicago. His intention is to be back within ten days.

HARRIS.—Charles Harris expects to manage his brother Augustus next season, for a brief tour in this country.

STELLA.—Rose Stella cannot accept any engagements for three or four months, the doctors forbidding her to play.

CANTE.—D'Oyly Carte and Miss Lenoir returned to this city Tuesday, having been away enjoying a short vacation.

LESLIE.—Fred has received many offers for next season. He is the cleverest English bouffe artist that ever visited us.

FLOCKTON.—C. P. Flockton has engaged with Wallack for next season. "Flocky" is a capital character actor—outside of the old comedies.

LEAVITT.—M. B. Leavitt is to be seen nightly at Tony Pastor's, with whom he will be associated next season in a traveling combination.

WESTWORTH.—Jason Westworth, of the Gaiety Theatre, Boston, is on the lookout for a theatre next season, Fred Vokes having ousted him.

MCCAUL.—John McCaul has secured the sole right of producing The Merry War, by J. Strauss. Should Apauque fail, this opera will be put on immediately.

HARRIS.—Charlie Harris has been for some time looking for a theatre in New York, to be under his sole management next season. He has nearly completed his arrangements.

DIXON.—Fred Dixon, at a moments notice, Saturday evening, took Hamilton's place in the Patience cast and played the Colonel. Hamilton had succumbed to the weather.

BARRETT.—Lawrence Barrett follows the Comley-Barton company at the Fifth Avenue Theatre. Pendragon will be the opening play, and it is to be mounted in gorgeous style.

BAYLEY.—Eric Bayley and wife leave for England about May 15, returning to this country in September with two new comedies, one by Alberty and the other by Burnand, neither of which have been named.

COGHLAN.—Wallack is said to be negotiating for Charles Coghlan, but it is not likely he can be got, for his price is very high and he doesn't care about coming to America again, even to be the Governor's leading man.

MCDONOUGH.—In the death of John B. McDonough, the profession loses one of its worthiest members. He was a whole souled man, self-made, honest, true, and an honor to the calling. We numbered him among our friends and sadly regret his painful talking off.

BELLOWS.—Rev. Dr. Bellows, the divine, who died the other day, was one of nature's noblemen. He was always a good friend to actors, and he nobly and boldly advocated the rights of the stage at a time when such a course was fraught with danger to his personal popularity and position.

BIZ.—The press somehow are giving out the impression that this season is an unfortunate one in New York. This is utterly untrue. The whole season, and especially the past month, has been tremendously profitable to our managers. Feel the pulse of Manager Palmer or Henderson and you'll get about the right estimate of the way things really are.

DE BELLEVILLE.—Frederic de Belleville, whose picture is printed on our first page, has risen to an enviable position as a talented stock actor in the Union Square company. In the counting room of THE MIRROR three prominent managers offered him fine leading positions for next season within the past fortnight. Of course Mr. de Belleville declined because he is wanted where he is. We hope soon to see him in parts worthy his capabilities.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

Owen Fawcett was in his dressing-room the night the gratifying news of Gutteau's conviction reached New York, John Parselle entered with a newspaper in his hand. "Thank heaven!" said he, "the suspense is over. The jury have come in with a verdict of guilty. This is justice at last. The wretch robbed us of a fine President—" "Yes," rejoined Fawcett, "and he robbed me of one night's salary, too."

Can anybody tell me why some elderly actresses are ashamed to own up to their age? They cannot fear to suffer publicly or professionally by a knowledge of the truth, for managers and public know them like a book, keep a mental record of the length of time they've been behind the footlights, and certainly the estimable but perverted old ladies have no reason to attempt the innocent though laughable imposition of creating the impression that they are all the way from fifteen to thirty years younger than they really are. Louisa Eldridge, Madame Ponisi, Mrs. Phillips and a score of others I could name, make no pretense of appearing in private more youthful than is consistent with the record of their births; no, they are satisfied to play their many parts, beginning with juveniles, when they are juvenile, and ending with first old women when they are first old women themselves. For this I respect them as everybody else does who has the pleasure of knowing them professionally or privately. But there are other ladies, some younger, some as old, who mildly encourage if they do not openly propagate a foolish fiction about their years. Unfortunately for their dear old plans nobody is deceived by them—on the contrary, they are as transparent as Jimmy Morrissey's flattery.

Maggie Mitchell, Lotta, Rose Watkins, Kitty Blanchard and Mrs. Agnes Booth are a few names that occur to me as examples of this class, but these will suffice for my purpose. These ladies range all the way from thirty-five to sixty-five. Take the case of Mrs. Booth, for instance, who is playing Norah Desmond, a young American girl in Esmeralda. Mrs. Booth—socially a most worthy lady and artistically far above the average of stock actresses—has been married twice. She has been blessed with four children, the fruit of her second marriage; she is forty-four years old. Now, forty-four years is nothing to be ashamed of, but even if it were, why should Mrs. Booth try to make people believe she is just out of her twenties? Several of Mrs. Booth's best friends humorously relate this illustration of her weakness. Years ago after her children had said their little prayers and climbed into their little cribs, Mamma Booth used to lean over her rosy face and whisper: "If anybody asks you how old is our mamma, oo say twenty-nine." This was a long time ago. The oldest child is now fifteen. Does he still say mamma is twenty-nine? I hope not, if the fate of Ananias and Sapphira had been buried into his youthful mind, because the cruel frequenters of the Madison Square are beginning to gossip—"Mrs. Booth is getting on. Why don't they get some young lady to play American girls of sixteen." Alas, why not?

By no means let anybody suppose I wish to cast any reflection upon Mrs. Booth as an actress. She is an accomplished artist. Ten or fifteen years ago she could play a girlish role with grace. She acts such characters just as well now, but she cannot look them—that is the difference between now and then. However, if the accomplished lady is wise she will take what I say in the same good natured fashion in which it is intended, and look to the parts for which she is at present fitted for a continuation of her fame. Every one remembers her capital performance in Old Love Letters. She pleased her audience as she had not pleased them in a dozen years. Why? Because she played the part of an elderly widow, and looked it to the life. Draw your moral, oh, ye good, misguided creatures in the profession, from these few remarks and Lady Jane's solo in Patience. Things temporal fade, and youth most of all, so stop your little impositions, and own up to your actual ages like true women.

—Thursday evening Catharine Schraff appears for the first time at the Thalia Theatre in Cyprienne.

How's Business?

"Business has been poor in New York, hasn't it?" is the question that is put to us by professionals coming into town from the rural "deestricts." When asked where they got such an impression, the reply invariably gives the local press as their source of information. It is true that the daily press, especially the *Herald*, has persistently misrepresented the real state of things, but it is fortunate that a theatrical black eye is seen only by outsiders and not by the Gothamites themselves, who know better than to believe anything the dailies try to stuff down their throats, and prefer taking the truth straight from personal observation.

Monday night was selected for an investigation as to the existing condition of business, and a representative of THE MIRROR was detailed to make a tour of the theatres, and interview the various treasurers—the men who sell tickets and handle money. The air was bitterly cold, and a fierce, blustery wind whistled around the street corners and made locomotion difficult as well as intensely uncomfortable. It was perhaps an unfair night to gauge the average attendance at our places of amusement, but it sufficed all the better to get an honest insight into the state of business. The first house visited was the

BIJOU OPERA HOUSE.

where Wayman McCreery's comic opera, *L'Afrique*, was receiving its initial performance in this city, by a company largely composed of amateurs from St. Louis. Treasurer Fritz Hirschy sat in the box office, like the old king in the nursery rhyme, "counting out his money." In answer to the query which forms the caption of this article, he said:

"Our house was all sold out by eight o'clock. The advance sale was very good. You see the 'standing room only' sign is out now. The Bijou has done well this season, although we have played one or two light-waisted attractions. Last week the receipts were moderately good with Edouin's clever party." Our reporter pedestrianized to the

STANDARD THEATRE

where Harry C. Fisk's smiling face is nightly found in the window of the ticket office.

"How's business?" cried he; "Immense is the only word for it. All the seats are sold to-night, and there are many people standing up. The amateur performance of Patience has given our boom a shove. The effect was capital, and it has been the means of selling all our boxes every night. Our advance sale is good." At the new

WALLACK'S.

Treasurer Bardon spoke frankly about the receipts. "The house is not so good as usual to-night. I think if the Money Spinner were better known its draught would be larger. Everyone is looking forward to Youth, now, and I am sure it will be a big attraction. The craze to see the new theatre has been satisfied now, and those who come centre their attention on the play and not on the house." Treasurer Hamilton, of the

SAN FRANCISCO MINSTRELS.

very civilly and obligingly said that the receipts were lighter than usual Monday night, but business had previously been very large and satisfactory. It is well known that on other nights it has been impossible to get a seat after eight o'clock. The popularity of Birch and Backus' entertainment is increasing all the time. The Patients burlesque is a great "go." Treasurer Black was in his accustomed place at the

FIFTH AVENUE.

He stated to our reporter: "To-night our house is large considering the weather. Last week we did a paying business, but nothing more. The reason for this is that Madame Favart has not caught on as expected, and the public has received it here, as elsewhere, coldly, despite the excellent acting of the Comley-Barton company. There is a rush for tickets for Manola which is to be brought out Saturday." The electric light in front of the

MADISON SQUARE THEATRE

gleamed brightly in the nipping air, but Aaron Appleton sat within the handsome box office over which he rules, looking as balmy and tropical as if he was in a similar position at the Havana Opera House. "Business fell off a trifle to night," said he to THE MIRROR man, "but that was nothing more than to be expected on such a freezing occasion. People must not be blamed if they prefer their comfortable firesides when the mercury is coquetting down around zero to a cold walk or ride through the streets to a theatre. However, Esmeralda is drawing big audiences—seats are selling all the time two weeks ahead." At

BOOTH'S THEATRE

Louis Zwiler said that there was only standing-room for sale—but this did not tally with the facts that speculators on the sidewalk were disposing of \$1.50 seats for \$1.00 and the auditorium was only about two thirds full. "The sale for the Greek play is good. Mary Anderson's houses diminished last week, because people stayed away with the intention of seeing her in the same plays at reduced prices over on Eighth avenue." The reporter next walked over to

JAY GOULD'S OPERA HOUSE.

where Mary Anderson was playing. The extremely courteous and obliging Treasurer McCoy (whose politeness has been commented upon several times in these columns)

took THE MIRROR representative to a place of vantage where a birdseye view of the entire theatre was obtained. From the top gallery to the footlights every available inch of room was occupied. The standees at the back of the orchestra circle were ranged four deep. Mr. McCoy said: "Tickets are selling rapidly for the balance of Miss Anderson's engagement, which leads me to believe that this will be one of the most successful she has played in New York. By the way, the last time I was noticed in THE MIRROR I was pictorially represented with a pair of asses' ears. That was cruel." The reporter certainly had nothing to complain of in the manner of his reception by Mr. McCoy, which is gratifying and satisfactory to chronicle. Hailing a car, our scribe next visited the

FOURTEENTH STREET THEATRE.

where Treasurer Keys was seen: "All the Rage is not attracting great business," said he, "but it is doing very well—quite as well as Mr. Hill or Mr. Haverly anticipated. The business is much larger than when the piece was brought out at an uptown house. M. B. Curtis comes February 20, in Sam'l of Posen, and I do not exaggerate in saying people would buy up the whole house if tickets were put on sale now. Curtis and his piece are prime favorites, and this theatre is their old stamping ground, you know. The advance sale for Haverly's Patience, which is due next week, is only middling." At

TONY PASTOR'S

Harry Sanderson was seen. "Our business is good. Tony Pastor's Patience burlesque is far superior to any of the good travesties we have previously done, and it is astonishing the town. Our books show a balance that we point to with pardonable pride, and I think it will compare favorably with the profits of some of the bigger theatres, and business is pretty good all over just now." The next visit was paid to the

UNION SQUARE THEATRE.

Will Palmer was seen, and in reply to the usual question, he answered: "Packed; step inside and see for yourself," which our reporter did. After satisfying himself he returned to the box office for further information. Mr. Palmer said: "Since the run of Lights o' London, we have only had three nights when the receipts ran below \$1,000. The advance sale reaches a very high figure." He predicts that the play will run out the season. The "L." was next used, and

NIBLO'S GARDEN

was reached. Treasurer Reeves—nearly filling up the small box office—was interrogated: "Down stairs the house is not so good, but the gallery has over seven hundred people in it. But next week we shall have the pull. The advance sale for The Danicheffs is one of the largest this theatre ever had. The Banker's Daughter is not drawing so well as I expected." Seeing Mr. Gilmore by the door that leads to the orchestra, our reporter accosted him. "You see," said he, scanning the house, "what would fill the Union Square Theatre, or, in fact, half the up-town theatres, would be lost in my house. Still we are playing to paying business. Next week will be more than ample to recoup for any deficiency of this week's profits." Crossing the street our reporter called at the

METROPOLITAN THEATRE.

Treasurer Fitzgerald said that no weather interfered with their business. Standing room is the rule. The

THEATRE COMIQUE

was reserved for the last. William Harrigan, the treasurer, seldom spends his evenings in the theatre, and seeing Mr. Cannon the reporter explained his errand, to which with prolixity he replied: "Never did such business in our lives. Turning people away every night. The piece has made a tremendous hit—in fact, I may say a furore. The weather has not had any influence on the attendance. The fact is, I think they come in to get out of the cold and wind. Haven't thought of such a thing as a new piece." He continued in reply to an inquiry, "Until Squatter Sovereignty begins to drop it will not enter our minds."

Professional Doings.

—Charles La Fon has joined the Rossi company.

—Charles Frohman is in town for a few days.

—L. M. McCormack has recovered from his severe indisposition.

—The Boston Ideal Opera company open at Booth's next Monday.

—Robson and Crane produced Archie Gunther's D. A. M. at Richmond last Friday.

—Youth is in active rehearsal at Wallack's. We may expect to see it Feb. 20.

—Sam Colville will be in town Monday. He left Liverpool last Saturday per Arizona.

—Mr. Page, of the Boston Museum, is in town, making arrangements for next season.

—Sam'l of Posen follows Patience at Haverly's Fourteenth Street Theatre opening 20th.

—Josie Wilmore joins Haverly's Michel Strogoff in Chicago to play Nadia on Saturday.

—Harry Lacy has replaced Gustavus Levick as Lord Travers in Hazel Kirke, No. 1.

—The ladies' dresses for Manola have been made by Godchaux, and are extremely handsome.

—The Strakosch Opera company with Gerster open on the 20th at Booth's for two weeks.

—Selina Dolario contemplates a short season of opera and comic opera, commencing in April.

—Leonard Grover is preparing a new play for the Harrisons, to be produced the ensuing season.

—The Melville company this week have strengthened their chorus considerably for Brooklyn.

—The Patti boom continues, over \$17,000 having been taken at her two concerts in New Orleans.

—The remnants of the F. L. Buckingham company, who were left in Denver, have arrived in town.

—The Madison Square company, under the management of W. Smith, have returned disconsolate.

—Carte has abandoned the contemplated tour of Claude Duval, preferring to produce it in New York.

—Edward Taylor, business manager of the Colonel, says that seats are selling three weeks in advance.

—It is likely that C. B. Bishop will join the Strategists and thus make a double star comedy company.

—The Celebrated Case will follow Danicheffs at Niblo's, on the 18th inst., by the Union Square company.

—All the seats at Haverly's Philadelphia Theatre were sold prior to the opening of the doors Monday night.

—Emilie Melville is in Brooklyn. Nothing has been positively settled about her appearance in New York.

—Charlotte Thompson's company has re-organized, and opens with Jane Eyre February 16, at Paterson, N. J.

—Fred W. Bert has secured a lease of the Grand Opera House, San Francisco. He originally built the house.

—The Passing Regiment passes away Saturday. When are the Fire Commissioners going to pass the theatre away?

—Eliza Newtown is at the Bellevue Hospital in a very critical condition, little hope being entertained of her recovery.

—Lillian Russell will appear shortly again at the Bijou, although Haverly is desirous of securing her services for Patience.

—Haverly's Widow Bedott closes its season at Toledo Saturday. Haverly thinks of disbanding all his small companies.

—John McCullough, J. K. Emmet and the Strakosch Opera company have been secured for Haverly's California Theatre.

—Dan Frohman scored a handsome profit on the Greek play in Boston. The Saturday Matinee receipts were nearly \$2,000.

—The lion's share of business is falling to Haverly's California Theatre in San Francisco. The World is an immense success.

—J. F. Hagan and P. Charles Hagan, of the Edipus company, have been engaged by the Frohman Brothers for Hazel Kirke.

—Brooks and Dickson deny that there is any truth regarding the rumor of their dissolution of partnership at the end of this season.

—Lizzie Simms, the lightning change artist, has been engaged by Comley and Barton to dance the bolero in the third act of Manola.

—John Dillon has signed an engagement with the Madison Square Theatre for three years. He will play Pittacus Green for the present.

—Sam Colville has bought the exclusive American right of Taken from Life for \$4,000. During the Spring it will be produced here.

—Selina Dolario, Kate Munroe, Charles Harris, and James Barton, were at the Bijou Monday to see the first production of *L'Afrique*.

—Clinton Stuart now plays the broken down pot, Percy Vere de Vere, in Lights o' London, in place of Walden Ramsay who is at Niblo's.

—Harry Mann, in his office at the Fourteenth Street Theatre, has quite a unique collection of old play-bills framed, dating from 1799 to 1886.

—The Lingards lingered so long on their way to California that Locke got Leavitt and the Lingards got left. They were to have opened Monday.

—The Californians desire to see The Colonel and Eric Bayley has received a flattering offer to appear on the Pacific slope after closing at the Park.

—It is rumored that Barlow, Primrose and West will dissolve partnership shortly. Although this is heard on good authority we very much doubt the story.

—Apjune, lately withdrawn from the Thalia stage, is to follow *L'Afrique* at the Bijou Opera House, Manager McCaul having secured an English version.

—M. B. Leavitt is negotiating with Locke, of Frisco, for his Gigantean Minstrels. Leavitt says he will have another burlesque troupe on the road next season.

—Georgia Cayvan has received a handsome offer from John Stetson to support Modjeska next season, to play opposite female parts to the Polish actress.

—The rumor that Haverly has leased the Thalia is unfounded. His representative says, however, that Haverly may have forgotten to tell him of such a small matter.

—Mrs. D. P. Bowers and J. C. McCullom open at the Grand Opera House, Brooklyn, Feb. 18, in Lady Jane Grey, to be followed by Lady Audley's Secret and East Lynne.

—There seems to be trouble in The Colonel company at the Park. Certain members will receive or have received notice to quit. Mr. Bayley and certain of his actors disagree.

—The Haverly boom in Philadelphia is assured. The Lights o' London at the Chestnut Street Theatre opened Monday to a \$1,400 house. Advance sales for the week were over \$3,000.

—Louise Thorndyke, a young actress of great promise has been engaged by the Madison Square Theatre for a term of years. She will replace Anna Boyle as Hazel Kirke in No. 3 company.

—Youth was produced Monday at the Baltimore Academy of Music. The Baltimoreans do not seem to have gone wild over it, none of the ideas being original and the piece decidedly tame.

—Nothing as yet has been positively settled regarding the lease of the Grand Opera House. Jay Gould has decided to let the theatre remain as it is, only altering the entrance on Eighth avenue.

—William Emmett, who for some time past has been running a popular variety hall in Chicago, has changed his tactics. He is now in New Orleans backing Sullivan, the pugilist. He says if Sullivan comes off victor in his fight with Ryan he will take him across the Atlantic, and back him with \$10,000 to pummel successfully any man in Europe.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.
MRS. DAVENPORT'S GENEROUS OFFER.

SOUTHERN HOTEL,
ST. LOUIS, Jan. 29, 1882.

EDITOR NEW YORK MIRROR:

It has long been my ambition to further the praiseworthy idea of founding an Actors Fund, and the way suggested by THE MIRROR is so easy that it will enable me to begin the good work. I have long thought of this, but imagined it would require a large capital to start it, which I could not advance. Now, of course, it is necessary to select some responsible person as treasurer out of the profession, I would suggest—and as few as possible other officers to the fund to control it.

To begin with, let us fix on a date to give the finest benefit for the foundation-stone of the fund, say the afternoon of the 10th of May, in New York. As there are more to help in the affair, I would prefer to wait until this date, as I shall have ample time before playing my farewell week to superintend and arrange everything. Messrs. Poole and Donnelly I know will aid me on that date. Let every artist of note that desires to further the Fund send me their names care of THE MIRROR.

Let every manager give a sum not less than \$100 in every large city on that day, May 10. Let every paper give a fancy sum for the boxes on that day. Mr. Palmer, I feel sure, will start the ball rolling, for I know he approves the idea, and were it not for the great responsibility and anxiety of his theatre would have long since done something in the matter. For the public, I know you have only to call on them in a good cause, and an instant reply is given. The question is and will be: How shall we know of those in the profession who are deserving. May not any loafer and idler say, "Help me, I faint." I should appoint agents, who when a call was made, would ascertain the truth of the state of the person in question: if ill, to place him in a hospital, and pay for the special care until he or she were unable to work again. Each year let a matinee be given in every city in the Union, always on the same date, calling upon every star who is then in the city to unite for this benefit, and the proceeds to be sent the fund. The first thing to be done is to start the capital. I will do this during my engagement at the Opera House in New York.

I know every woman will help me in my work, and we can arrange such a bill as will bring a bumper. I know such artists as Misses Morris, Kytinge, Ward, and Jewett will be the first to send me their names, and I know the gentlemen will not be far behind them. It will be but an hour of their time, and will be a lasting blessing in its results. I would be overjoyed to be able to do this before leaving for a foreign shore, and depend upon my word when I say I will start it immediately on my arrival in New York.

I shall await with the greatest anxiety my brothers' and sisters' names. It will be necessary, I suppose, to form a committee of arrangements, but I would prefer everything done on the most economical style, as a penny saved is a penny gained in the work.

Ever sincerely yours,

FANNY DAVENPORT-PAICH.

MRS. EDWARDS REPLIES.

GREENSBURG, N. Y., Jan. 30, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR: Your last issue contained a statement that Mr. W. F. Edwards left the Davenport company in Cincinnati at a moment's notice, and that no cause could be ascribed for this action. I feel that it is my duty, although a painful one, to explain how to my belief that came about.

Our family physician has told me repeatedly that my husband was subject to a malady of the brain which was liable to break out at any time, and if not promptly treated to result in mental derangement.

While visiting him through the holidays in New York, I noticed several strange things in him that made me nervous and very anxious, so that when he arrived home on Monday last entirely unexpected, I was somewhat prepared for the shock he gave me. The moment I looked at him my heart stood still. He could not give a clear account of himself, and his looks and actions were so strange that I saw at once to my great alarm that he was ill, and his mind was affected. Besides, he was suffering terribly from pains in his heart. Remembering the physician's warning, I lost no time in getting him under treatment, which to my intense relief has had a beneficial effect.

I feel that it is only justice to Mr. Edwards, although I know that he will not like it, to make these facts known. He could not have been in his right mind while in Cincinnati, or he would never have left the company so unceremoniously. He is far too conscientious to do such a thing deliberately under any circumstances.

If you will kindly give this letter publicity, you will confer a great favor upon your respectfully,

MRS. W. F. EDWARDS.

THE REAL CULPRIT EXPOSED.

BROOKLYN, Jan. 13, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR: In my own behalf I wish to make a statement through your valuable paper. I have been connected with the Brooklyn Academy of Music for the past two seasons in the capacity of treasurer for David Taylor when he had dates at that house. And furthermore, the clipped tickets sold by me were by his orders. When I objected to do as he commanded in the matter, he told me the responsibility was his, not mine. Mr. Taylor, contrary to his statements, has shifted the blame on my shoulders, a burden I do not propose carrying. I have appealed to him in vain for a public statement exonerating me from blame in the matter, but have received in return threats of legal prosecution if I dared to make a public statement concerning the facts in the case. Mr. Taylor proposed paying Messrs. Comley-Barton \$250 as a settlement of the matter rather than call me in for a statement of facts, which I am determined shall be kept quiet no longer. This false statement on the part of David Taylor has caused me much trouble in securing employment, and absolutely prevented me in two instances from procuring positions which I otherwise could have secured. Hoping you will give in your columns, I am very ul

ROBERT M. LANSBORN.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Anthony and Ellis' Aggregation Jan. 20 to a small audience, due, no doubt, to the fact that the town had been victimized by Col. Robinson's company, which appeared the previous week to a crowded house. Deacon Crankett 24th to a good house. Mitchell's Pleasure Party in Our Gobblins to a \$400 house; good entertainment. Booked—Leavitt's Gigantean Minstrels 1st; Chris and Lena 2d.

ONEIDA.

Devereux Opera House (Lieutenant Carana, manager): The Madison Square Theatre company in Hazel Kirke Jan. 28 to the largest and finest audience of the season.

Oneida Opera House (Captain Remick, manager): Anthony and Ellis' U. T. combination booked for 1st.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Sol Smith Russell in Edgewood Folks Jan. 26 to a large house. Nat Goodwin canceled his date. The Two Medallions combination 6th.

RICHMOND.

Baum's Opera House (Louis F. Baum, manager): Mitchell's Pleasure Party in Our Gobblins and Mr. Gill's new comedy A Gay Time at Whymple's Jan. 21 and 23 to good business. Helen Coleman in Widow Bedott 24th to moderate business. Deacon Crankett 26th to large audience. Haywood's Minstrels 27th and 28th to good business.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): Gardner's Legion of Honor company appeared to good business Jan. 26, 27 and 28.

Grand Opera House (Jos. Gobay, manager): Blanche Delfar, supported by an interior company presented Eve, the Saleslady, to small houses.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Haverly's Minstrels gave fair entertainment to fair business Jan. 23. Sol Smith Russell in Edgewood Folks to extra large business 26th. Coming: The Tourists.

TROY.

Griswold Opera House (S. M. Hickey, manager): Henrietta Vaders in The Planter's Wife Jan. 23 to 26th to poor business. J. K. Emmet in Fritz 26th to 28th to the largest audiences of the season. Frank Gardner's Legion of Honor company 30th to 1st. Geo. Holland's Dramatic company 3d to 4th.

Rand's Opera House (Preston and Powers, managers): The Tourists Jan. 25 and 26 to good business. Nothing booked.

Music Hall: Clara Louise Kellogg Jan. 24 to a large and appreciative audience.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Sol Smith Russell in Edgewood Folks Jan. 27 to a fair house. The Tourists 28th to a fine audience which was more than pleased with the performance.

OHIO.

Grand Opera House (Opera House Co., manager): Collier's Banker's Daughter Jan. 26 to a very large and well pleased audience. Booked: Haverly Sisters 3d; Madison Square company in Hazel Kirke 4th.

Masonic Opera House (Phil Klein, manager): Little Concert company 9th. Banker's Daughter 14th.

Clough's Opera House (Ed Kaufman, manager): Mr. and Mrs. W. J. Florence in Millions 6th.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Mile Rhea has just closed a notably brilliant and unexpectedly successful engagement. She appeared in Camille, Adrienne and Much Ado before audiences which grew in size and appreciation until standing room only was attainable during latter part of the week. Mile Rhea's support is merely fair. Her costumes are superb. Haverly's Opera company this week, in Patience, Pirates of Penzance, Pinafore and Mascotte. Haverly's Strategists 6th.

Academy of Music (John A. Ellsler, manager): A week of crowded houses rewarded the appearance here of charming Minnie Palmer, supported by R. E. Graham and an excellent company, in My Sweetheart. Fred. Warde this week in Richard III, Hamlet, Virginia, etc. Leavitt's Gigantean Minstrels 6th, week.

Items: Miss Dora Hennings, a favorite local soprano, has been cast for the part of Leonora in Fidelio at the coming Cincinnati Opera festival.—Manager Chase is very enthusiastic over the success of Rhea. He has a three years' contract with her, and is booking return engagements in all of the large cities where she has thus far appeared.—Oscar Wilde and Theodore Tilton are coming with their lectures.—Cleveland now contains 185,000 inhabitants, who could easily support three first class theatres.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Baron Seeman entertained small houses Jan. 24, 25 and 26. Haverly's Strategists 27th and 28th to good business. This week, Rhea, 31st and 1st. Rice Stanley Evangeline company 2d and 3d.

Comstock's Opera House (F. A. Comstock, manager): Dun and Comstock's Minstrels gave a pleasing show Jan. 25 to a large and fashionable audience.

CANTON.

Opera House (Louis Schaefer, proprietor): Gus Williams Jan. 24 to splendid business. Haverly's Widow Bedott 25th to fair business. Connie Soogah combination 26th to poor business.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): Gus Williams Jan. 27 to fair business. Hazel Kirke is heavily billed for 3d, with large advance seat sales.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Coming: Gulick's Furnished Rooms 7th; Mme. Marie Litta 8th.

Item: The new Masonic Opera House at Ironton, Ohio, will be opened 8th by William Florence and wife in The Mighty Dollar.

SANDUSKY.

Bumiller's Opera House (William Stoffie, manager): Anna Dickinson in Hamlet Jan. 24 to the elite of the city. She was repeatedly called before the curtain, and her creation of Hamlet was very pleasing, although not in accordance to the regular role. Gus Williams 28th; Prof. Cromwell's Art show 30th, week.

SPRINGFIELD.

Grand Opera House (Sam Waldman, manager): Miss Eva Fay gave a satisfactory entertainment, Jan. 22, to a fair house. Prof. Cromwell closed a five nights' course of art entertainments, 27th, to fair business. The Hyer Sisters in Out of Bondage, 28th; good house. Booked: John A. Stevens, 6th.

Items: Archie McKenzie, agent Rice's Evangeline company, was in the city last Monday. He was the recipient of a handsome gold headed ebony cane, presented by Manager Ernest Stanley.—Frank Goldy, general agent for John A. Stevens, was in town Jan. 28.—The Mirror is on sale at Pierce & Co.'s, Market street, and Carter's palace cigar store, Limestone street, every Friday.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Tom Thumb combination succeeded in crowding this house twice daily all the past week.

Music Hall (Prof. H. H. Darby, manager): A pleasing musical entertainment was given Jan. 24. Annie Rutherford, formerly the Buttercup of Haverly's Church Choir Pinafore company, participating. Joseffy is announced for 14th.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Prof. Richards in lectures on "Popular Sciences" Jan. 22, 23 and 24 to light business. Hyer Sisters in Out of Bondage 26th to good business.

WOOSTER.

Quimby Opera House (C. M. Yecum, manager): Gus Williams in Professor Keiser Jan. 26 to a good house. Haverly's Widow Bedott 27th to an enthusiastic audience. Billed: Barney McAuley 3d in Uncle Dan!

Items: The Widow and Elder Sniffles were enthusiastically encoored and called in front of the curtain several times on Friday night. — Quite a matrimonial mania has taken possession of the Hyer Sisters' combination, and last week four souls of that company were hurled into the realms of bliss. Mattah Hyer to Henderson Smith and Clara Benson to Miles Terry.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Haverly's Widow Bedott Jan. 23 to good business. Anna Dickinson 24th to big business.

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Misco's Humpty Dumpty drew slim house Jan. 23; Deacon Crankett drew small house 25th; Joseph Murphy played to good business 27th and 28th. Kerry Gow and Shaun Rhue were the pieces presented.

COLUMBIA.

Opera House (J. H. Zeamer, manager): Skiff's Minstrels Jan. 24, good show. Col. Robinson's Humpty Dumpty 27th to a crowded house. Harry Miner's Pat Rooney company 28th to a pleased audience.

DANVILLE.

Opera House (Frank C. Angle, manager): Buffalo Bill gave his usual show to packed house Jan. 28. Coming: Anthony and Ellis 3d; Hyde and Behman's Muldoon's Picnic 4th.

ERIE.

Park Opera House (Wm. J. Sell, manager): The week was opened by Anna Dickinson in her impersonation of Hamlet to large audience, Jan. 23, which could not be said to have been a genuine success. Joseph Murphy followed 25th, in Kerry Gow, to delighted audience.

HARRISBURG.

Opera House (H. J. Steel, manager): Skiff's California Minstrels Jan. 21 to a fair house. Stevens' Opera company in Twelve Jolly Bachelors 22d to a fair house. Miner-Rooney combination 23th to small business. Fred B. Warde 28th to a fair house. Booked—Kivaly's Michel Strogoff 2d; Hyde and Behman's Muldoon's Picnic 7th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Skiff's California Minstrels, a small but very fair company, showed to light business Jan. 28; they promise an addition of ten people when they return. The Miner-Rooney combination gave a good performance to crowded house, 27th. Col. Robinson's H. D. combination gave two performances 28th, to crowded houses; company good. Booked: Kellogg Concert company, 1st; M. B. Curtis, Sam'l of Fosen, 2d; Ford's Opera company in Billie Taylor, 3d.

MEADVILLE.

Opera House (H. M. Richmond, manager): Mitchell's Pleasure Party in Our Gobblins Jan. 25 to a large and delighted audience. Helen Coleman in Widow Bedott 27th to a fair-sized house. The New England Opera company are to appear in The Mascotte 3d and 4th.

NORRISTOWN.

Norristown Music Hall (Charles Holmes, manager): Hyde and Behman's Muldoon's Picnic Jan. 26 to packed house; Skiff's California Minstrels 27th to paying house, good trouper. Colonel Robinson's Humpty Dumpty 30th.

Item: The Music Hall will be under the management of Mr. George Wood after 1st.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Deacon Crankett Jan. 23 to poor house; play and company gave good satisfaction. Joseph Murphy in Kerry Gow 26th to large and well-pleased audience. Booked: Baker and Farron 1st; Buffalo Bill 9th.

PITTSBURG.

Opera House (John A. Ellsler, manager): A meritorious performance was given by Leavitt's Giganteans last week. Minnie Palmer and R. E. Graham, supported by Jno. R. Rogers' Comedy company, in My Sweetheart, occupy the house during the present week.

Library Hall (Fred A. Parke, manager): The Twelve Jolly Bachelors, as given by John A. Stevens' Comedy Opera company, was but indifferently received last week. The company fairly rendered the opera. Gillette's Professor this week, followed 6th by Mlle Rhea.

Williams' Academy (H. W. Williams, manager): Hyde and Behman's Muldoon's Blunders appeared at this house last week, and met with fair success. Barry and Fay's company open Jan. 30, week, followed 6th by the Big Four combination.

Museum (P. Harris, manager): During the past week the attractions at this house have been varied, and of a character to justify the attendance of the most fastidious.

Items: Collectively speaking, the business done at our various houses last week was hardly satisfactory.—Library Hall remained closed on Monday night. Tuesday the Jolly Bachelors opened to a very large house, but business fell below a paying

basis before the close of the week.—The Museum did the best business of any of our houses. This piece has proven a regular gold mine to its proprietor.—The rules of the New York Board of Fire Commissioners were published in our daily papers, and recommended to our local managers for adoption.—Harry Ellsler will attend the forthcoming ball, to be given by the B. P. O. of Elks in New York.—J. H. Surridge, manager of Leavitt's Gigantean Minstrels, was presented with a pair of diamond sleeve buttons, an umbrella with a gold handle, and a gold headed cane, on the night of Jan. 27. Harry Ellsler led Mr. Surridge before the audience, and David Schiff, treasurer of the company, stepped forward and made the presentation speech.—George E. Whiting, the Boston musician, proposes holding a May festival in this city, at which many noted warblers will appear.—Julia Rive-King will give a series of piano recitals in Library Hall art gallery, beginning next Tuesday evening. The affair promises to be an event of the season.—W. C. Connelly, Jr., the well known dramatic critic and correspondent, has returned to his home in this city.—The Boyle and Rooney company will produce The Sea of Ice at New Brighton, Pa., 4th.—The veteran showman, Dan Rice, is still perambulating the streets of this city, anxiously awaiting the opening of the tenting season.—Frank Bowles joined Leavitt's Minstrels here as leader of the band.—S. Behrens, an old Pittsburgher, is the present manager of the Zulu troupe that is now at the Museum.—The partnership of Messrs. Harris and Kohl was dissolved last week by mutual consent. Mr. Harris will remain proprietor of the museum, while it is understood—Mr. Kohl will be proprietor of the "privileges" attached to the Barnum show.

READING.

Grand Opera House (Geo. M. Miller, manager): Col. Robinson's Pantomimes Jan. 23 to very good house. Hyde and Benman's Muldoon's Picnic 28th to good business.

Academy of Music (John D. Mishler, manager): Buffalo Bill Jan. 24 to crowded houses. Fred Warde 25th to fair business. Pat Rooney 26th to good house. Skiff's Minstrels 28th to a good house.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Charles E. Ford's Comic Opera company in Mascotte to light business. This company presented the above opera very creditably, and deserved a better house. Buffalo Bill Jan. 31st to full house.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Fred Warde gave Virginia to small house Jan. 23; Judge Tourgee 25th; Remenyi gave one of his delightful concerts 26th; Ford's Opera company gave Mascotte in excellent shape to good business 27th. Coming: Kellogg 9th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Ford's English Opera company in Mascotte and Patience Jan. 23 and 24 met an immense and an enthusiastic audience. Buffalo Bill 27th to standing room only; audience well pleased. Booked—Anthony, Ellis and Hathaway's Majestic company 2d; Clara Louise Kellogg's company 3d.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Jay Rial's Ideal Uncle Tom's Cabin company gave a good show to fair business Jan. 23. Tony Denier's Humpty Dumpty delighted a good house 24th; Helen Potter's Pleiades gave a fine entertainment under the management of the Newport Artillery.

PROVIDENCE.

Opera House (George Hackett, manager): Thomas W. Keene three nights of last week to good business. Madison Square company in Hazel Kirke Jan. 26 to an immense house. Tony Denier's H. D. company closed the week to good business. This week, The Planter's Wife, with Henrietta Vaders. Rose Keene for three nights.

Low's Opera House (William H. Low, Jr., manager): George H. Adams' H. D. company; fine show to good business. This week, Jay Rial's U. T. C. company.

Theatre Comique (Hopkins and Morrow, managers): A burlesque of Michel Strogoff, entitled Mike Struckoff, or The Currier of the Czar, will be given for an afterpiece this week.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John M. Barron, manager): Salsbury's Troubadours held the boards for three nights commencing Jan. 23 to large and pleased audiences. J. T. Raymond in Fresh 26th, 27th and 28th to good business. Frank Mayo 1st, 2d and 3d.

COLUMBIA.

Opera House (Eugene Cramer, manager): Pauline Markham in Two Orphans Jan. 24 to poor business. Salsbury's Troubadours 26th to packed house.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Lotta made her annual visit this week, and we were greatly delighted by her new play, Bob, on Jan. 23 and 24. She appeared 25th, in Musette; her support was good; business large. Commencing the latter part of the week, Aldrich and Parsloe, in My Partner, for first time in this city; business was only tolerable.

Items: Edwin Booth was prevailed upon to give an extra performance Jan. 21; he appeared as Iago to an immense audience. The fact was announced at the end of the third act of Hamlet at Saturday matinee, that Mr. Booth would again appear at night. So great was the desire to witness his great impersonation that by seven o'clock every seat in the house was sold.—The old Jefferson Street Opera House is being refitted and painted, and will shortly be opened as a first-class variety theatre, under the title of Theatre Comique. Joe Ackerman, of this city, is proprietor and Treasurer; Mr. Ward, of Newark, N. J., manager.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Chanfrau as Kit, Jan. 26; fair house. C. L. Davis, 1st, instead of 2d.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Mrs. Chanfrau appeared in Camille, Jan. 24, and East Lynne at matinee, 25th, to fair houses. Frank F. Chanfrau appeared 23d and 25th in Kit to slim audiences. Lotta 26th 27th and matinee 28th, in her new comedy, Bob, to full houses, and in Musette on 28th, being one of the best engagements thus far this season here.

Grand Opera House (Milsom, Brooks and Dickson, managers): Nothing for this week. Booked: Alvin Joslin, Jan. 30 and 31; Haverly's Mastodon Minstrels, 3d and 4th.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George A. Smith, manager): Booked: Col. Robinson's H. D. troupe, 8th; Madison Square company in Hazel Kirke, 20th.

RICHMOND.

Theatre (W. T. Powell, manager): Oliver Doud Byron Jan. 24 and 25 to good business. Robson and Crane balance of week to full houses. During their engagement they produced D. A. M., the new play written for them by A. C. Gunter. The play opens in the boarding house of one Madame Perreque, in Paris, who was formerly principal of a young ladies' boarding school, one of her pupils having been Gertrude Hammond, of Mississippi. Moliere Shakespeare Ambigue (Mr. Robson), a crazy poet and dramatist, being unable to liquidate his board bill, conspired with the Madame to keep her house full of boarders as long as she boarded him for nothing. He wrote letters to a number of the greatest fortune hunters in Paris, stating to each in confidence that Miss Hammond, an American heiress, would shortly arrive at the Madame's boarding house, in search of an eligible husband. The house, in consequence, was soon crowded to repletion by these worthies, and by an amusing complication of circumstances. Miss Hammond, who is in reality very poor, arrived, when the fun began. Blackstone Perkins, D. A. M. (Mr. Crane), were at the lady's feet in a jiffy. The most prominent suitors for Miss Hammond's hand and her supposed fortune, were the dramatist Ambigue, and the American Perkins. Gertrude in reality loves the American, but the dramatist accused him of bigamy, which charge, resulted in the American thrashing the Frenchman. The last act takes place in the green room of the Theatre Cluny, where Ambigue's play is being performed, and where Perkins caused the arrest of the dramatist for forgery. In despair Ambigue resigned his claim to Gertrude in order to secure his release. A. C. Gunter, the author, was in the city last week, and saw it produced for the first time last Friday evening.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Haverly's Strategists met with a cordial reception at the Opera House Jan. 23 and 24. John A. Stevens' Comic Opera company 30th. Mlle. Rhea 3d and 4th. Barry and Fay's Comedy company 6th.

Item: The Lilliput Concert company at the Academy drew a good sized audience.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Ada Gray combination played East Lynne Jan. 24 in a most unsatisfactory manner; small house. Booked—Clement Concert company 28th; A Life's Mistake 30th; John B. Gough 31st; Lilliputian Opera company 2d.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Hasenwinkle Ideals Jan. 23, 24 and 25 in A Celebrated Case, Led Astray, and Hunchback to very poor business. Booked: Carreno Donaldi Concert company 6th; One Hundred Wives company 11th.

Items: Messrs. O. P. Myers and John S. Short, who recently purchased Burr Robbins' Circus, are organizing a railroad show which will bear the name of The Big United States Circus, Museum and Menagerie, and will start out early in the season.—Burr Robbins and his wife leave next week for a pleasure trip through Mexico.

MADISON.

Opera House (George Burroughs, proprietor): Ada Gray, supported by a good company came Jan. 21 in East Lynne. A fine audience greeted Miss Gray. As Lady Isabel and Madame Vine she fully sustained her reputation as a pleasing actress. Neil Burgess, in his character of Widow Bedott, came to a fine house 23d, while not creating as much amusement, as does Bishop in the same character, he still carries the audience away with his delineation of the angular-jawed down-Easter. The entertainment was a good one. His support was excellent. Smith's double Uncle Tom is booked for 14th.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Mahn's Comic Opera company Jan. 23, week, opened in Boccaccio to large audience, but followed by light business. The company is most lamentably weak. Donna Juanita 24th and 25th produced with considerable zest. Patience was given 26th. It is entirely beyond the grasp of this company to produce this opera. Boccaccio was repeated 27th and 28th. Herne's Heart of Oak 30th, week. Madame Marie Geisteringer read German company 6th.

Academy of Music (Henry Deakin, manager): Alexander Cauffman in A Life's Mistake Jan. 26, 27 and 28, supported by Kate Pili, Addie Cumming, Sara Von Leer, Jerome Harkins, Harry Mack and others. The play is of the modern emotional, society class, and abounds with quantities of sensational chaff, such as form the embodiments of weekly story papers. According to the French order of things, it is full of effective situations. The attendance was very light. The acting of Mr. Cauffman was very good. Were the company stronger the piece could be produced with excellent effect.

Item: Deakin reports his Lilliputian Opera company as doing an immense business West, and intends taking them East.

RACINE.

Opera House (McFarlane and Rusco, managers): Alexander Cauffman Jan. 28 in A Life's Mistake. Booked: Smith's U. T. C. company 1st; Only a Farmer's Daughter 6th.

CANADA.

BROCKVILLE.

Opera House (George T. Fulford, manager): Haverly's New Mastodons Jan. 25 to crowded house. Amy Lee Opera company 30th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Royal Hand Bell Ringers had good houses Jan. 24 and 25. Haverly's Opera Company presented Patience and Mascotte to splendid business 26th and 27th.

TORONTO.

Royal Opera House (J. C. Conner, manager): There were large audiences all the week of Jan. 23 to witness Helen Blythe company in Pique, Divorce and East Lynne, the star and company giving entire satisfaction. Nothing booked for week of 30th.

Grand Opera House (O. B. Sheppard, manager): Haverly's Comic Opera company in Patience and Mascotte did a large business Jan. 23 to 25; company all that could be desired. Balance of week Barney McAuley held the boards to fair business. Booked: Haverly's New Mastodons 2d to 4th.

Who Killed Jennie Cramer?

[SPECIAL TO THE HERALD.]

NEW HAVEN, Jan. 28, 1892.
Within the past few weeks much that is new to the public in the Malley case, has come to the knowledge of your correspondent. Blanche Douglass has decided to testify against the Malley boys, and will be one of the principal witnesses for the State. It is known that she has talked with her counsel about the matter, and they will not deny that she intends to testify against her old associates.

Little by little new facts have come to light concerning what Blanche Douglass testified to before the jury of inquest at West Haven, after her ineffectual flight to New York. Blanche went on to say that her first acquaintance with Walter Malley commenced six months before her first visit to New Haven. She was then living in New York. Walter Malley gave her his name as Walter Havelin. He also gave his New Haven post office address. After awhile he proposed that she should come to New Haven. She objected at first, but eventually consented. She came here with John Duff, Jr.

The first time Jennie Cramer came with the party was in July, when there was a ride to Buell's Hotel, at the East Haven shore, just after Blanche arrived. John Duff, Jr., wrote the note which invited Jennie Cramer to be of the party, and signed James Malley, Jr.'s, name to it.

Then Blanche came to one night's occurrences at the Foote or Redcliffe building. Walter, Blanche, James and Jennie Cramer had been riding. Instead of returning home they were driven to the Foote building, where Walter and James Malley, Jr., entertained them. While there Walter and Blanche Douglass slipped off in one room by themselves, and left James Malley, Jr., and Jennie Cramer in another room. While Blanche was in the room with Walter she heard Jennie Cramer cry out repeatedly, "Don't! don't!" and directly Blanche and Walter came out and all went home.

On Monday night, August 3, Jennie Cramer (who had already told her mother that she was suspicious of Blanche Douglass and the Malleys) went to Blanche Douglass' rooms at the Elliott House. James Malley, Jr., was there when Jennie came in. James urged Jennie to go up to Walter Malley's house, and she finally consented. When at the Malley house Blanche Douglass was not sick, according to her own confession, but only feigned sickness to induce Jennie to stay. While the young men and Blanche Douglass were urging Jennie to remain, James Malley, Jr., picked her up and carried her struggling to a room above. Jennie's outcries were such that Blanche, alarmed, urged Jennie from without not to make so much noise for fear that it might alarm the neighbors. Blanche spent Wednesday, Thursday and Friday nights (the latter was the one Jennie died) with Walter Malley at his own home, she claimed. The body of Jennie Cramer was discovered at West Haven Saturday morning, August 6.

Blanche next told the jury that Sunday afternoon and evening, after she had been forced to remove from the Elliott House to the Astor House, she was occupied with Walter and James Malley, Jr., and John Duff, Jr., who had been summoned hastily from New York, in concocting a story he told before the Coroner's jury. The Malley's had already engaged counsel. Half a dozen stories were proposed and rejected. Finally the one used was agreed upon. It was decided that all the party should insist that they never saw Jennie Cramer alive later than Thursday noon.

Inspect the Churches.

[New York Star Editorial.]

The Vienna catastrophe has been followed by the customary inspection of the theatres by the Fire Department, and three theatres, including the Windsor and the Volks, have been condemned as unsafe; but we have yet to hear of a similar inspection of the churches by the same active officials. It is true that church edifices are seldom filled with great crowds, like those that jam the places of amusement; but it is no more than fair to assume that people would attend Divine worship in greater numbers were they as perfectly insured against roasting in this world as they may be in the world to come

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On the night of the production of *The Colonel at the Park*, the habitués of Wallack's Theatre, as if to emphasize their protest against the departure of Mr. Wallack from his own house, crowded in to see the old School for Scandal until all the seats were filled. The cry was "Still they come," and the attendants were bewildered at the uprising of the public. All the Wallacks had gone down to see Mr. Wallack at the Park. Manager Moss was at the Park also, and yet people continued to pour into the new theatre in a manner unprecedented even on the first night. The persons in charge looked at each other in astonishment.

"Aha!" said Charley Moss to Tommy Bardon; "I told you how it would be when the Governor struck out for himself."

Under these circumstances it became necessary to put up the sign of "Standing Room Only." But no such sign had been provided for the new theatre, and, the old sign had been sold to Herr Neuendorf, of the Germania, with the rest of the properties. There was nobody in the paint-room to dash off a sign. Everybody unemployed had gone down to the Park. It was impossible to write a sign large enough to be seen in the dim religious light of the lobbies. Besides, who would dare to paste or tack it upon the new doors during the absence of Manager Moss?

"Suppose we go and borrow a sign?" said Charley, with a touch of genius.

"Theo, says we must neither borrow nor lend," replied Tommy Bardon, who would have died, like the sentinels of Pompeii, at his post rather than disobey orders.

The crowd increased. Something must be done. At last the idea of Charley Moss was adopted, and one of the attendants was dispatched upon a borrowing expedition, with instructions to make haste.

He crossed hurriedly to the Bijou. But, alas! the sign "Standing Room Only" was in front of the door, and was guarded by Manager McCaull. No use of asking there.

He hurried down to the San Francisco Minstrels, and proffered his request at the box office.

"There's the sign," was the ready response; "but we can't spare it. If you could trade with us for another sign saying: 'No Room to Creep In,' or anything of that kind, we should be happy to oblige you. But, see that line? Why, boy, you are only catching our overflow up at Wallack's."

The messenger hurried around to the Fifth Avenue Theatre.

"Just putting our sign out," said Manager Hayman, gruffly. "We always have to put it out for the Comley-Barton Olivette. Look at the house. Hear them cheering Fred. Leslie. Can't spare that sign to-night. Don't believe you can have much of a house, anyhow. Everybody is here."

Then, as the messenger was returning slowly and disappointedly to report a failure, he happened to think of the Rookery, and a smile lit up his face.

There stood the Rookery in its gloom. It had not been torn down yet, as Chief Gicquel recommended. Nobody was to be seen about the entrance. Perhaps there had once been a sign at the Rookery, painted as a practical joke. At any rate, the messenger made up his mind that he would try for it. So he silently entered the vestibule.

Ex Commodore Tooker, who was pacing the interior lobby as if it were a quarter-deck, stopped him at the gate.

"No bills paid except on Tuesdays, from 12:45 to 1 o'clock," said Tooker, glaring at the messenger.

"I want to borrow—"

"Borrow nothing," interrupted Tooker;

"Officer, put that man out."

"Hold on," said the messenger; "I'm from Wallack's."

"From Wallack's!" exclaimed Tooker, suddenly thawing. "From Wallack's? Well, tell Mr. Wallack that, although my engagement with Duff is for the season, I think I could get out of it if he wants me to take charge of his new theatre. Give him my compliments, my dear fellow, and say I'll run over and have a talk with him in a few moments. My love to Mr. Moss, whom I have always loved as a brother. From Wallack's! By jingo! I'm all right at last. I always knew they couldn't do any business without me."

"All our seats are sold to-night," said the messenger, "and—"

"What!!!" screamed Tooker, madly.

"All our seats are sold to-night, and we want to borrow your 'Standing Room Only' sign."

"Who put you up to this lark?" inquired Tooker ferociously.

"It ain't no lark; it's a fact," replied the messenger.

Tooker didn't believe it. "Tell them we're using our sign," he growled.

"No you ain't," said the messenger. "I looked as I came in. Mr. Moss' compliments, and please to lend it to us for to-night."

"Do you really mean to tell me," asked Tooker impressively, "that you've got a good house, here, uptown?"

"Crowded!" said the messenger.

"Now, sonny," responded Tooker, "you go right away and join some Sunday-school. I'm too old a hand to be caught by any such sory as that. Why, I know this end of the town."

"What's this? What's this?" cried a brutal voice; and, fiery eyed and haired, the grim old Duffer rushed out from his den.

"Messenger from Wallack's, sir," said Tooker, touching his hat.

"What the ————?" said the Duffer.

"Wants to borrow our 'Standing Room Only' sign," replied Tooker.

"Why, ————?" said the Duffer. "Am I paying my good money out for signs to lend to a ———— whenever he asks for 'em? I say, you ————! Am I?"

"If we don't lend it they'll say we never had one," said Tooker. "Be a good advertisement for us, anyhow, and I'll write it up for the papers."

"O, you be ————! A fine mess you make of the papers, ————!"

At this moment the curtains over the door parted, and the pale, scared face of Duff's son-in-law appeared. Tooker instantly approached him.

"Let him arrest Mr. Duff," said the son-in-law; "I am not responsible for anything, you know!"

"It isn't a warrant or a summons this time," explained Tooker, and briefly sketched the situation.

"Tell him we're using it to keep out the people," said the son-in-law.

"Too late," responded Tooker. "I've tried that; but he looked for it as he came in."

"You tell the ———— to go to ———— him!" shouted the Duffer.

"Hush! The audience says he can't hear Miss Rehan," interposed an usher, coming out from the auditorium.

The son-in-law stepped at once to the front, and addressed the Duffer in a low, firm voice:

"How dare you interrupt Miss Rehan's performance with your vulgar noise?" said he. "How often have I told you that if I caught you hanging about the door of my theatre, I would have you kicked out of the building? What did I engage Mr. Tooker for but to leave you no excuse to come here? Go back to your office at once, and attend to your own affairs in future. You hear me?"

The Duffer scowled but trembled. "I only thought ——" he began.

"You have no business to think. You have nothing to think with," said the son-in-law. "Go!" And his long skinny fingers pointed to the office, towards which the Duffer crawled, downcast and silent.

"Now, Mr. Tooker, we must lend our sign if we have one. It will open a connection, and we can borrow things from Wallack's afterwards. Where is it?"

"Blowed if I know, sir," said Tooker. "I haven't seen it since I've been here."

"I know that I had one painted last Summer, while the theatre was closed, to use on Miss Rehan's first night, just to please her," said the son-in-law, reflectively. "It was a gilded thing, and she thought it was too pretty to put out in the rain. Ah! I have it! It's under the auditorium somewhere. Go down and get it, Mr. Tooker."

Tooker looked at him. Then he said slowly, "And suppose there was an accident while I was under there, how would I get out?"

"Why don't you wear a life-preserver, like Miss Rehan?" asked the son-in-law, gloomily.

"Because I always stay close to this door," said Tooker, decidedly. "I know where my place is, and you pay me for keeping it. So long as I'm here within reach of the street I'm safe; but you don't get me inside—no, not for double my salary. And don't you let that slip your memory again next Saturday."

"Hush!" said the son-in-law. "The audience will overhear you, and then they'll run away, and Miss Rehan will have nobody to play to. Oh, Mr. Tooker, what an actress she is!"

"So I've heard you say," said Tooker. "Different from Clara Morris, you know."

"O, yes," replied Tooker; "Clara Morris draws money."

"Not at all like Fanny Davenport, you know."

"That's what the public think," answered Tooker.

"Joseph Hatton, Esq., the great English novelist, says that she resembles Bernhardt."

"That shows what Joseph Hatton, Esq., resembles," murmured Tooker.

"Wait till you see her in *Odetta*—then the world shall know her as I do."

"Oh, I'll wait," said Tooker; "but here's Wallack waiting now. How about that sign?"

"I'll go and fetch it," said the son-in-law, and crawled away.

The slow moments passed. Tooker walked up and down inside the gate. The messenger walked up and down outside the gate. The ticket-taker slumbered between them.

At last the son-in-law emerged again, dusty and dirty.

"I can't find it down there," said he, "and I didn't like to light a match, because, you know—"

Tooker's hair bristled. "Good heavens," he cried, "you weren't mad enough to think of that?"

"No, no; certainly not. But where could I have put that sign?" He reflected, and then his features lit up with an idiotic smile.

"Perhaps I have it somewhere in my private office. I will see."

Again he disappeared. Again Tooker and the messenger walked and waited. Again he reappeared; but this time he had the sign

in his hand and was carefully brushing it with his handkerchief.

"It was among my mementos," he whispered. "She once liked it, and so I kept it locked up. Go over to Wallack's with it yourself, and stay with it until they are through with it."

He stopped, kissed the sign, sighed deeply and vanished like a ghost.

"Here, take it along," said Tooker, giving the sign a kick.

The big head of the Duffer protruded from the back office. He looked around cautiously.

"Has he gone?" he inquired, in a hoarse whisper.

"Yes," said Tooker; "he's madder than ever to-night."

"I'll mad him, ————," growled the Duffer. "Here, what are you a-going to do with that sign?"

"Lend it to Wallack's."

"You don't take no property out of this house without my permission."

"Shut up, or he'll come back again," said Tooker.

The Duffer trembled. Then he cautiously took a blue pencil from his pocket and scribbled on the back of the sign:

THIS HERE'S THE
PROTTY OF
JOHN DUFFER.

"Now, you'll be responsible for it," he sneered, licking his lips, with which he had moistened his pencil.

"Right you are," said Tooker; "take it along."

The messenger picked up the sign and carried it off. Tooker resumed his walk. The doorkeeper dreamed and snored. The Duffer limped back to his den. No incident broke the silence, except that the performance was suspended while the audience went into Dick Darling's, next door, and smoked a cigarette by way of relaxation. Then the front door was pushed open, and the messenger reappeared with the sign, which he flung violently upon the floor.

"What's the matter?" asked Tooker, hurrying towards him.

"Our show's all over long ago," said he, "and you didn't play it on us."

"Why, what do you mean?" cried Tooker, bewildered.

"Oh, you can't play me for no flat," said the messenger; "but I'd punch your head for two twos, you old fraud."

"Such language to me?" shouted Tooker; "I'll call the officers."

The messenger put his thumb to his nose, gyrate his fingers and vanished.

"No more gratitude than a pig!" soliloquized Tooker, as he picked up the sign. "Just like Wallack, by jingo! I always did hate that fellow Moss. What the deuce did they borrow the sign for if they didn't want it?"

He stopped suddenly. His jaw fell. His eyes seemed starting out of his head. As he turned the sign around to look at it, these were the words that confronted him:

DUFF'S ROOKERY
IS CONDEMNED
BY CHIEF GICQUEL.

"Who's done this?" screamed Tooker, as he trampled upon the sign, and began tearing it to pieces. "Did Wallack's people? No; they haven't had time enough. Is it some joke of the scene painters? No; they haven't had the sign lately. By jingo! that lunatic has done it himself! That's why he kept so quiet. And we all thought he was writing a new original play from the French!"

And the ex commodore picked up the fragments of the sign, and stole into the office to tell the Duffer.

A Sermon from Shakespeare.

HAMLET'S ADVICE TO THE PLAYERS.

HAMLET.—Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. * * * Benot too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action. * * * Let those that play your clowns speak no more than is set down for them.—HAMLET, ACT III; SCENE 2.

Of all the plays from the pen of the "immortal bard," there is no one of them which has provoked such diverse discussion, comment, censure and praise alike, as *Hamlet*. The curious, often contradictory, logical, and as often illogical argument and soliloquy, of this melancholy young prince, are themes adapted to the scholar, the teacher, the actor and the philosopher, wherever he may be found. The play, as a play, is singularly devoid of dramatic action, and does not to any appreciable extent require scenic accessory for its interesting portrayal, provided the actors be possessed of sufficient intelligence to comprehend the subtle meanings of this most remarkable text. True, this play, like all others, is rendered more effective in its purpose if it is put upon the stage in elaborate dress. Yet, it remains equally true, that in a more than ordinary degree this play deserves the criticism and eulogy, it is so good, so telling, so keenly intellectual, that it could be satisfactorily acted even in a rude barn.

It has been urged that one has to be educated to an appreciation of *Hamlet* as a play. Admitting this, we must also admit that such an education is necessary to develop a sincere admiration and love for every play Shakespeare wrote. No one should permit himself to listen to a play of Shakespeare's without having previously studied the play diligently. In this way, the words fall upon the ear like strains of familiar music. If some player touch his note, with new emphasis, it serves but to broaden and deepen the melody already in our heart, for we can never weary of music which holds for us such volume of sweet ness.

We do not presume to consider this play save in one of its innumerable phases, for the various trains of thought embodied in the five acts of *Hamlet* would require a series of "sermons" to even outline. We desire, therefore, to confine ourselves to "Hamlet's advice to the players," and to consider its bearing on the motive of the play, as well as upon its clear dramatic construction. The story of *Hamlet* is rather more obscure than the majority of the author's works. An early Danish legend formed the plot of a Danish novel. From this novel Shakespeare utilized a skeleton plot on which to build his dramatic framework. It first appeared in print in the year 1604, although it was doubtless written some seven or eight years earlier, having been preserved in manuscript form during that period, as indeed were nearly all of Shakespeare's plays. It is worthy of note that all of Shakespeare's plays received their initial representation at one of the three theatres under the control of James Burbage and his son, Richard, the leading man of the company. Shakespeare was an honored member of this company, and the instructor to a large extent of the others regarding his own conceptions of his dramatic work. The best company known in England up to that time composed the regular stock companies of the Globe and Blackfriars theatres, which latter, situated in the very city of London itself, was a most eloquent proof to the prejudice of the Puritan element of the time that, in spite of the encouragement given to the drama by both Elizabeth and James, was a powerful, insidious factor directed toward its overthrow in the face of the countenance and protection of royalty itself. It is a significant fact that the *Times* newspaper building of London is erected nearly over the exact spot where the theatre of Blackfriars once proudly stood, a temple erected to the dawn of a higher era of dramatic thought. And not only is this significant, but it is also eminently appropriate that the press of the day should thus seek to commemorate, by so practical a monument, the labor of both author and actor towards the improvement and better culture of the stage during the reign of the gifted Elizabeth.

It seems to us that this is sacred ground. It has been said that there are three educators needed in this nineteenth century, and that they should unite their forces amicably for the general good. These forces are the Church, the Press and the Stage. What a touching proof have we here, where the ruins of the stage of Blackfriars, filled with grand old memories, is built over by the walls from which a powerful latter-day press interest issues. And to carry out the illustration, and give a place to the Church, we may add, that our reveries are even here, pleasantly accompanied by the cathedral bells of St. Paul's near by.

The motive of Shakespeare in writing *Hamlet*, seems to us, not alone as some writers argue, in order that he might illustrate his own peculiar religious or moral views, but above and beyond all this, as a vehicle in which to consistently and fittingly express his analysis of the principles which should govern all dramatic art. Were *Hamlet's* advice to the players properly studied and conscientiously applied, we should require no more exhaustive exposition or treatise upon the cardinal elements requisite in the highest forms of stage lore.

In taking our text we have merely selected the gems from this coronet of instruction. We earnestly believe that it is the duty of every young actor to learn this scene between *Hamlet* and his players, and to regard it as his unquestioned authority upon all pertaining to his knowledge of the technique of his profession; and we further believe that it should be the business of every stage manager to have this "advice of *Hamlet*" neatly printed, framed and hung in the green room of the theatre over which he presides as stage director. Again, every conscientious player should have these lines in mind every time he or she steps on the stage after the rising of the curtain. For it matters not the kind of play to be produced, there are none in which these instructions will not in some measure apply, for of a truth "Hamlet's advice" is the Alpha and Omega of the thespian's art.

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines." To speak distinctly and with an appreciation of the meaning of the words is here bluntly commanded. Shakespeare puts these words in the mouth of *Hamlet*, to serve a deeper purpose than is at first apparent. That he thus urged upon various members of the company the necessity of distinct speech, is undoubted. Besides being an actor he was a dramatist, and was thus doubly anxious that his and all other words to

be spoken should receive their full weight and importance at the mouth of the player. As the play of *Hamlet* remained in manuscript in the theatre, it served as a sort of note book in which might be penned from time to time newer and better views of the same subject. And may it not be possible that this very "advice" was added and interpolated in the original manuscript of Shakespeare to deeper impress the minds of the actors as to his personal views on so vital a question? That he puts this advice in the mouth of *Hamlet*, rather than in that of some aged philosopher, indicates plainly the author's intention to thus add to its importance to the listener. We expect wisdom from the aged, and too often their precepts fall upon deaf ears. On the other hand, who would look for such dramatic philosophy in this boyish prince, we therefore listen involuntarily. In substance, this melancholy young actor-poet is made to advocate Shakespeare's belief that a vigorous new order of things should be immediately accepted by the audience, and that the actor's aim should be "to hold as 'twere the mirror up to nature to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

This result is, in the instance under consideration, particularly essential. *Hamlet* has secured the services of these simple player folk to assist him in the carrying out of his scheme to entrap his uncle, to some guilty exhibition of his fear and complicity in the taking off of the late king. It is not enough that the lines be repeated over, for they alone would not suffice to accomplish the task. Spoken the words of the play must needs be, and spoken also with every possible aid of voice, intonation, gesture, and facial expression. Upon the most artistic realization of this ideal work the ambition and intensity of *Hamlet* now depends. That he was under a high pressure of nervous excitement cannot be denied, therefore would he the more insist upon each minute detail in his programme being carried out. It is a common fact that people escaping from a burning building will pause to save from the flames some little article, that at another time they would not regard the existence of. So *Hamlet*, the higher his intensity, the more deliberate was he to have each step in his progress carefully taken. There is no doubt that he profoundly impressed the members of this traveling company with the spirit of his earnestness, as well as his intelligence in estimating the latitude of the theme on which they were to work.

Fearing, that in his advice to them to be natural, he may have overshot the mark of his meaning, he warns them, to "be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action." In this way he appeals to their intelligent grasping of the subject and eloquently encourages original, natural interpretations of dramatic text for all times to come. He says, in effect, fear not to go out from the beaten track, but carve a path for yourself by earnest effort on this high road to fame, taking care, however, to be able to give an intelligent, good reason for all such innovation which is practically suiting "the action to the word, the word to the action."

The bad habit of senseless interpolation is also condemned, when *Hamlet* concludes his comprehensive advice by urging that "your clowns speak no more than is set down for them."

We have endeavored to present a few views of this portion of *Hamlet*, as a play, to more thoroughly emphasize the importance which "Hamlet's advice to the players" bears in relation to the aim of the play. It seems to us, after patient study, that the entire play is used to illustrate Shakespeare's opinions, theories and knowledge of dramatic art and its unfolding at the hands of dramatic artists. Each character in the play is as clear cut and incisive as a steel blade. The story seems to us made subservient to the subtle theories pervading and underlying the text. Shakespeare, like all truly great men, was intuitively certain of the grandeur of his own powers, and of their never-dying fame. We believe he wrote *Hamlet* as a brief but unquestionably reliable book of art instruction to the actor of to-day, as he designed it to be, to the actor of the day in which he penned the work. This intellectual god among men knew his songs would be sung by every people, in every tongue, in every age, down and down, and down the ages then unborn, for he says in one of his sonnets:

"Not marble, nor the gilded monuments
Of princes, shall outlive this powerful
rhyme."

Have we, therefore, any right to rudely tear from the acting text any portion of this "multum in parvo" of dramatic logic and wisdom? If we withdraw so desirable a hinge in our structure, then by all means let us as soon in the future perform the play of *Hamlet* with the Prince of Denmark left out.

These considerations have been presented to us by the course taken a few days since by a scholarly and earnest lady, who, in playing *Hamlet* for the first time, is reported as omitting all but the first line of the "advice to the players." It is in no spirit of carping that we yield to our impulse to beg of her to reconsider such an unwarrantable innovation. It cannot be that she has carefully considered this step. That she may succeed in her new profession is the cordial

wish of every fair-minded actor. That, in an event, she will shed a gracious new lustre upon this time-honored calling, none who admit her genius, or who have come within the radius of her intellectual magnetism, can doubt. That one of the most noted women of the age has enlisted in the dramatic ranks is a subject for pride to the army, in the breast of every member, from the general down to the drummer-boy. Let us unite in wishing her all success, all encouragement, all kindly suggestion.

And, in conclusion, it is the humble desire of the preacher, a very modest chaplain of the ranks, to exhort her and others, in all kindness, and in harmless alliteration of the text, "to speak no less than is set down for them."

ANNIE WAKEMAN.

Letters to the Editor.

A CARD FROM ROSE STELLA.

BOSTON, Feb 1, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR: Having noticed in several dramatic papers that I had taken out suit for divorce against my husband, Harry A. Froom, I beg herewith to deny that I had any such intentions.

Yours very truly,
ROSE STELLA.

Telegraphic News.

PITTSBURG, Jan. 31, 1882.

EDITOR NEW YORK MIRROR:

The Professor opened in Buffalo to overflowing house. The city was never before so profusely advertised. The play is pronounced a hit here by press and public. There is a heavy advance sale for the week.

CHARLES MCGRACHY.

CHICAGO, Jan. 31, 1882.

EDITOR NEW YORK MIRROR:

Excepting Emmet and Murphy, The Farmer's Daughter played to the largest Sunday and Monday night receipts of the season. There is a large advance sale.

A. J.

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Decay loosens the teeth. SOZODONT removes the cause of their destruction, and they retain their place in the dental process. After a few applications, it will be noticed that the natural indentations in them, formerly filled with corroding tartar, present a spotless appearance and their enamelled surfaces glisten with becoming lustre. Thus beauty is heightened and health promoted.—Com.

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A delicious odor is imparted by Floreston Cologne, which is always refreshing no matter how freely used.—Com.

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Ladies who appreciate elegance and purity are using Parker's Hair Balsam. It is the best article sold for restoring gray hair to its original color, beauty and lustre.—Com.

A Varied Performance.

Many wonder how Parker's Ginger Tonic can perform such varied cures, thinking it simply essence of ginger, when in fact it is made from many valuable medicines which act beneficially on every diseased organ. See other column.—Com.

MR. ROLAND REED,

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Comedy and character. From Princess Theatre, London, England. At liberty. Address The Era, London, Eng.

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As Monsieur Juivet in Michael Strogoff. With Tompkins & Hill, Boston. Season 1881-82. At liberty February 1.

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